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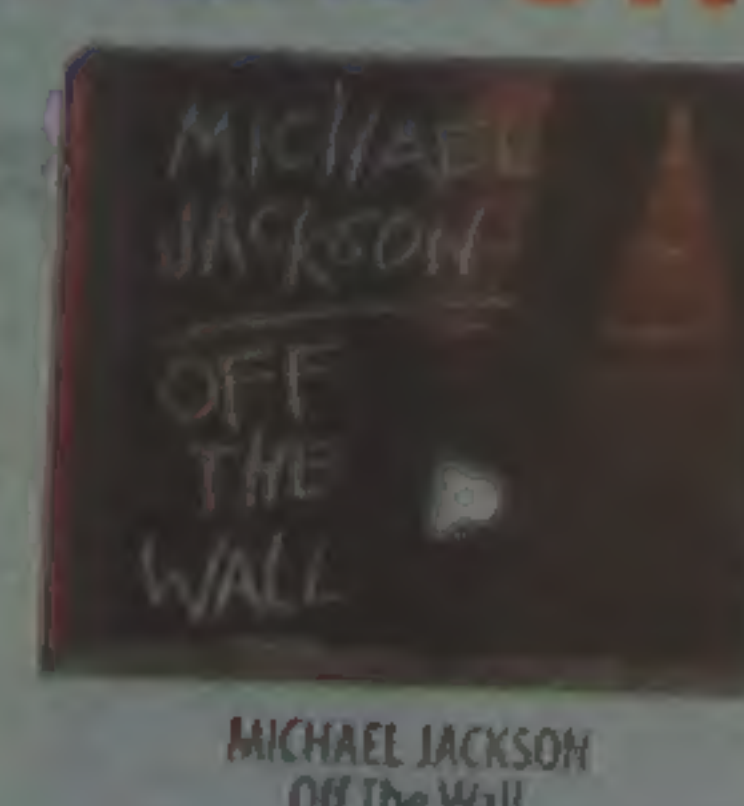
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BRAVE NEW WORLD

BY DAVID STUART

Six plus two + 9/11 = Six plus twenty-one

A lifetime ago, when September 11 marked nothing more significant than Harry Connick Jr.'s birthday, eight nations got together to discuss the future of Afghanistan.

It was 1997, and the Taliban had only emerged from Kandahar a year ago. Already, they had routed the mujaheddin who had defeated the Soviets, driving them into a small corner of the country. Such a feat by an Islamist movement—the most conservative one ever seen, no less—made Afghanistan's six neighbours (Pakistan, Iran, Turkmenistan, Uzbekistan,

Tajikistan and China), the region's usual power broker (Russia) and the world's only superpower (the U.S.) take notice.

Since its beginnings, Afghanistan has been strongly affected by the policies of other nations, some neighbouring (like the Persian, Mongol and British Empires), some not (like Alexander the Great's Macedonia and Leonid Brezhnev's Soviet Union). It was historically so natural for these six neighbours and two others to have tendrils in Afghan politics that they were invited to meet by United Nations Special Envoy for Afghanistan Lakhdar Brahimi, who unimaginatively but accurately dubbed them "the six plus two."

The inaugural meeting, and several later ones, decided nothing. The eight countries were not interested in Afghanistan's people or its human rights record; they were concerned only with their own interests in the country. This display of self-serving unilateralism prompted Brahimi to resign his post in disgust.

Four years later, these countries

may well wish they'd taken care of matters earlier. September 11 was the most important date in history for the world's most influential country, and suddenly many more countries became tremendously interested in Afghanistan. Turkey is jockeying to send its army to do peacekeeping duties, raising its profile in the Islamic world, the UN and NATO. India wants to make sure Pakistan does not gain too much of an advantage from its suddenly close relationship to the U.S. Germany and Japan want to finally exorcise the legacy of their sins in World War II and deploy troops. Saudi Arabia, Israel, Italy, Canada and Great Britain all have agendas, and pan-governmental organizations like NATO, the IMF, the World Bank and, to be sure, the United Nations, all have a stake as well.

Judging from the number of participants in last week's Washington, D.C. talks on Afghanistan's future, the six plus two has now become the six plus twenty-one. As if the situation weren't complicated enough.

When the Afghan factions

(minus Taliban) meet in Berlin (a German coup, a Turkish defeat) next week, no foreigners will overtly participate. Nor will they be part of the Loya Jirga, a traditional Afghan "grand assembly" King Zahir Shah and the UN agree should be called. But each of these nations holds power over one or more Afghan factions, so they will be there in spirit to influence the decisions Afghans make concerning the nature of their future government.

There are three possible futures for Afghanistan: a provincial structure with a strong central government, a confederation of regions who select a weak central representative or partitionment into two or more ethnically pure, Balkanized states.

While all six plus twenty-one countries will have differing opinions, it's still the six plus two—and their traditions of giving money, food or arms to Afghans—who will have the most say. Here is a brief description of the interests of each country, so you can keep score in this game, played on a giant chessboard in which every piece is a pawn.

Pakistan: Contrary to media oversimplification, it was not sentiment that led Pakistan to support the Taliban. They provided order to a country that was wasting resources Pakistan wanted used on its behalf, they sponsored al-Qaeda's training of future Kashmiri militants, and their vocal extremism attracted sympathizers into Afghanistan—and out of Pakistan, with its secular government ripe for overthrowing.

The Taliban is now a liability, so Pakistan has severed its ties other than to half-heartedly suggest that Taliban moderates be invited to the Loya Jirga. This idea was vetoed by the Northern Alliance, whose representative pointed out that no "moderate" Nazis were invited to give their input on how Germany was partitioned after World War II.

Speaking of partition, that is the worst-case scenario for Pakistan. If the Afghan Pashtuns had their own country, the Pakistani Pashtuns might want to join.

Iran: The world's only Shi'a Muslim nation hates the Taliban for its excesses—both because they tend to be directed at non-Sunnis, and because the bad P.R. gives the concept of Islamic revolution a bad name. Iran would like nothing more than to no longer be burdened by the 2.5 million Afghan refugees inside its border, so it would support any resolution that creates enough stability to make them want to move back home.

Turkmenistan: This constitutionally neutral, totalitarian former Soviet republic deeply resents over 100 years of Russian dominance, and would like nothing more than to trade its main export, natural gas, with the United States, thereby ending its economic reliance on its former master.

Turkmenistan supported the Taliban when it looked like they would let a California petrogiant build a pipeline to the Indian Ocean. When the regime changed its mind about the pipeline, Turkmenistan changed its mind about the Taliban. Now, president-for-life Saparmurad Niyazov would support the Devil himself as Afghanistan's next government if a

pipeline came out of it.

Uzbekistan: The only former Soviet Central Asian republic with a large standing army, Uzbekistan's secular government eagerly supported the U.S. against the Taliban (a) so that the Americans could not criticize the brutal repression of their own Islamic militants, and (b) so that those militants' major sponsors, the Taliban and al-Qaeda, could be bombed to smithereens by American planes. They will support any secular government.

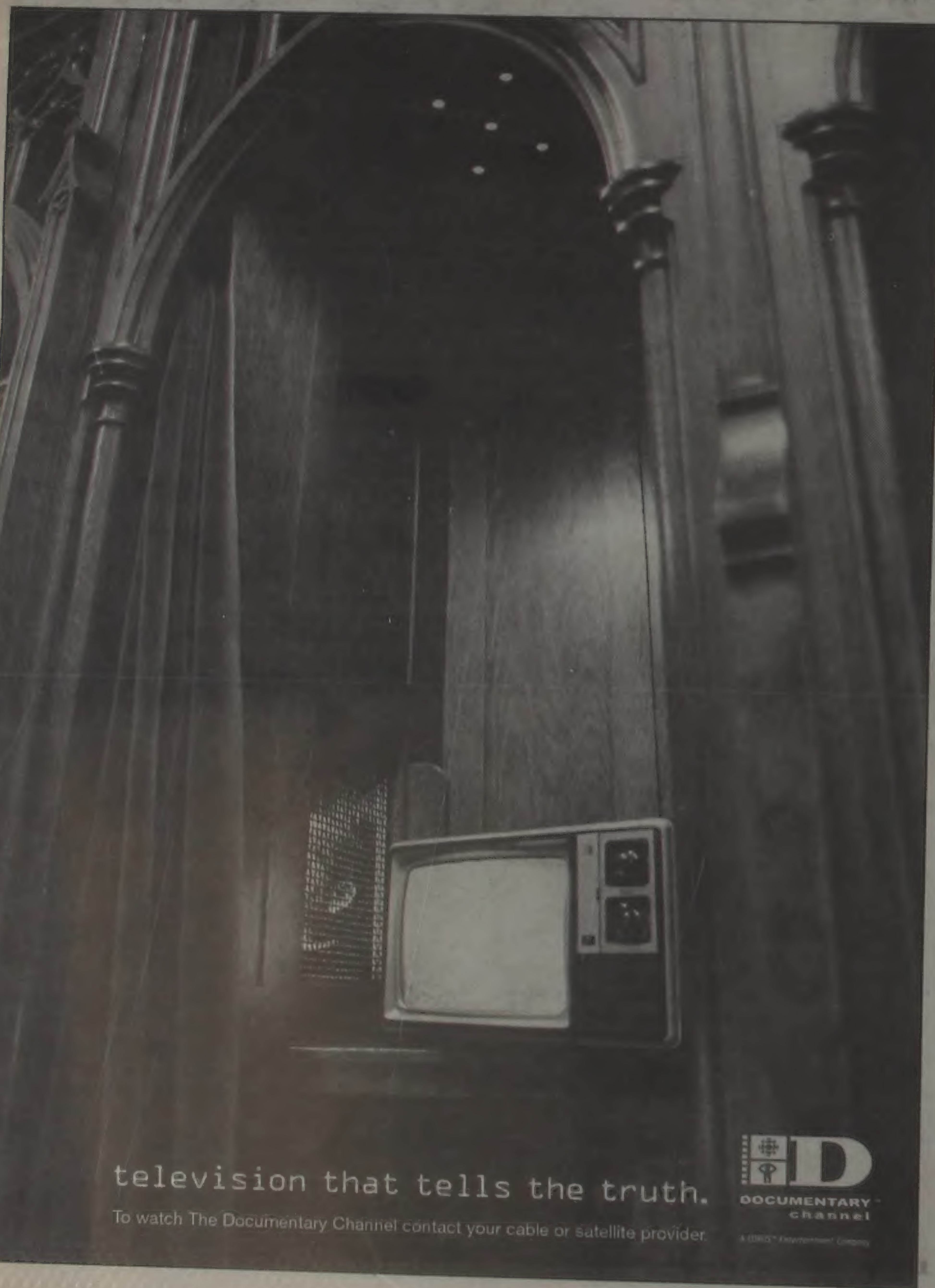
Tajikistan: After the Soviet breakup, the Tajiks suffered through a secular vs. Islamist civil war which only ended when Russian troops were invited to invade; to this day, 25,000 Russian soldiers guard Tajikistan, making it a *de facto* satellite state which will defer to Russia for foreign policy. Happily, Russia supported its former Northern Alliance foes, so the Tajiks could send arms to their ethnic Afghan brethren.

China: The Sino-Afghan border is minuscule, but it's in the Xinjiang province, whose Uighur Muslims have been violently resisting Beijing for decades. This means China shares the Russian/Uzbek/Tajik opposition to the terrorism-exporting Taliban, and although it barely has any dealings with Afghanistan, its membership in the six plus two makes sure the world's most populous country can express its support for any non-Islamist Afghan solution.

Russia: Now that the six are done, on to the plus two. President Vladimir Putin at first supported George W. Bush's coalition, then cooled off after realizing the U.S. wanted to send troops to a traditionally Russian sphere of influence, then warmed up again after realizing cooperation would lead to two major benefits. First, they would erode al-Qaeda support of their Chechen insurgents as well as U.S. criticism of Russian tactics in Chechnya. Second, the centrist Putin has a rare chance to build support on both sides of the spectrum: Russian liberals will cheer his rapprochement with the West and conservatives will cheer his influencing matters in former Soviet republics, like the good old days.

United States: The U.S. has invested unprecedented power and trust in George W. Bush, and he must not appear fallible. Bush already has egg on his face for criticizing predecessor Bill Clinton's concentration on bin Laden when there were plenty of other terrorists in the world. Now bin Laden must be caught, and the U.S. must not indulge in "nation-building," which Bush accused Clinton of doing irresponsibly from Haiti to Kosovo. That's why the mantra "broad-based government" is repeated over and over by American officials. The U.S. will find out it's a lot easier to destroy a government than to build one.

In the 1950s, President Dwight D. Eisenhower was asked by Afghan King Zahir Shah for aid; Ike declined, saying the country was so far away, how could it possibly serve the U.S. to have a say in what happens there? This historically myopic view doesn't get a lot of play in the media; neither do the wasted opportunities of the six plus two. ☐



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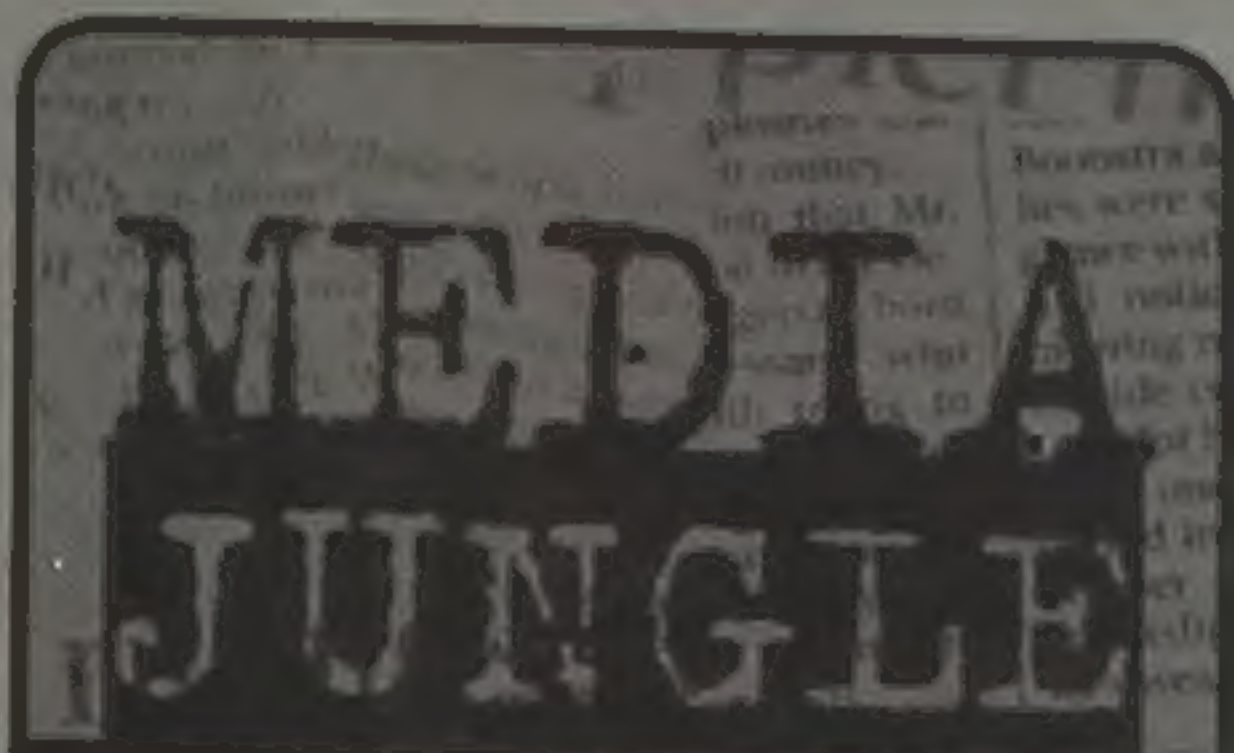
COVER STORY: Welcome to *Vue Weekly's* unofficial "Be Nice to SEE" issue! We've got an article about local alt-country giants Old Reliable on the cover, plus a rave review of the new "Bob the Angry Flower" collection, too. All we ask in return is to see Dan Rubinstein's handsome mug on *SEE's* cover sometime in mid-December. C'mon, *SEE*—whaddaya say? • 25

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By DAN RUBINSTEIN

Mesley stall

About a dozen minutes into the November 12 episode of CBC's recurrently repackaged *The National*, sailing along atop a stream of updates on the conflict in Afghanistan, anchor Peter Mansbridge raised his eyebrows and injected an incongruous item into the newscast. He billed it as a rare interview with Afghan prince Mustapha Zahir, grandson of the jockeying-for-position former king and a onetime student at Queen's University in Kingston, Ontario who happens to be a Canadian citizen. But the interview wasn't conducted by your average CBC foreign correspondent. No, it was none other than Mansbridge's ex-wife Wendy Mesley sitting across from the prince in comfy chairs at his hotel in Rome—and then across the desk from Mansbridge for a brief one-on-one debrief in the Toronto studio afterwards.

The excerpted segment of the interview wasn't particularly exciting or insightful: the only whiff of tension occurred when Zahir refused to answer a question about American support for his diplomatic agenda and instead

smiled and suggested Mesley ask the Americans herself. Nor was the piece all that rare or exclusive: the *Globe and Mail* published an extensive feature about Zahir and his Canadian history more than a week earlier. The most notable aspect of this item's presence on *The National* was the fact that, upon its conclusion, Mansbridge told viewers they could watch the entirety of the interview—and much more!—when CBC's brand-new show *Disclosure* made its debut the very next night.

It's well within the acceptable parameters of a television network to promote itself. But when the urge to broadcast a heads-up about new programming is a determining factor in a newscast's lineup, however... well, call me naïve, but that's journalistic responsibility being sacrificed for ratings. Tell us something if it's important or relevant, not because you want to tell us more about it tomorrow. And when the show being highlighted happens to be *Disclosure*—a watered-down surrogate for the hard-hitting, smart yet deep-sixed series *Undercurrents*—then the blatant and inopportune commercial plug is even more galling. (I heard another *Disclosure* promo on a CBC radio newscast the next morning; unfortunately, I was still three-quarters asleep and not really listening to the clock radio so I didn't catch the no-doubt-crafty segue.)

It's unclear precisely why, after six seasons, *Undercurrents* was killed by CBC last spring. The behind-the-scenes look at media, culture and technology had won many awards in Canada and the United States. It had half a million view-

ers every week. And its cheeky stories—about Ralph Klein's manipulative relationship with reporters, for instance, or on inflammatory coverage of the World Petroleum Congress in Calgary—were unique and compelling. In other words, the shit-disturbing on *Undercurrents* was both interesting and illuminating.

Perhaps *Edmonton Journal* television critic Liane Faulder's observation that *Undercurrents* "probably got up the noses of too many CBC executives" was indeed one of the reasons for its demise. Or maybe it got up the nose of too many corporate advertisers.... Regardless, neither the *Globe* nor the *National Post* had the chutzpah to call it like it is and dig into the *Undercurrents* termination. John Doyle did note that *Disclosure* seemed to have more "movement than substance" and cited its potential to become irritating in the *Globe*, but Rebecca Eckler's gossipy piece in the *Post* dwelled on Mesley's hairstyle and her ancient-past marriage to Mansbridge. (Aren't they supposed to hate the CBC over at the *Post*?)

While not technically a replacement for *Undercurrents*, the considerably bigger-budgeted *Disclosure* has much of the same staff (including Mesley) and a similar mandate. Its mission statement claims the show will find information hidden from public view, reveal the mysteries behind various journalistic techniques and reflect all of Canada with stories from all regions. Lofty goals, yes, but the word that best sums up the debut episode is "bizarre" not "bravo."

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NOVEMBER

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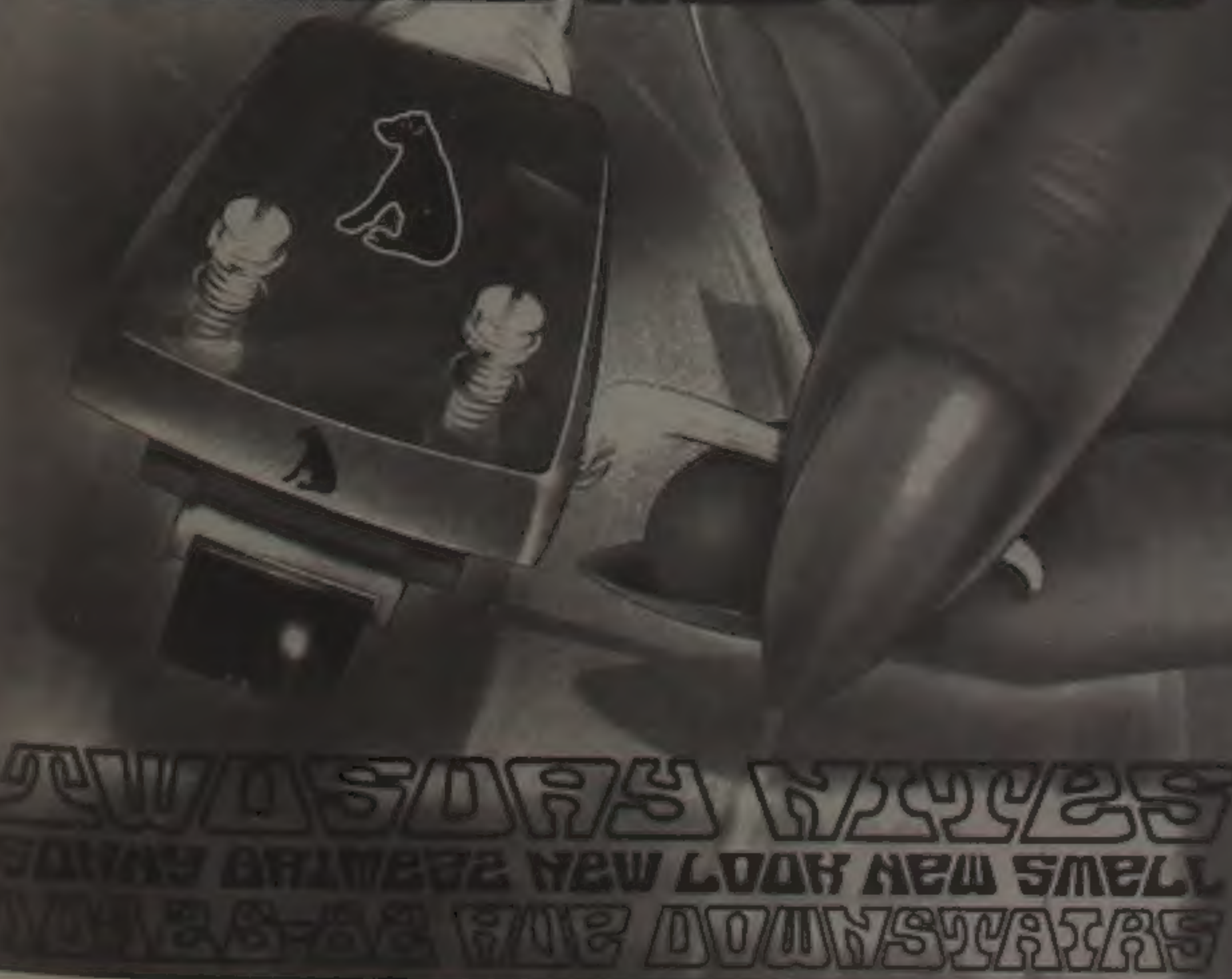
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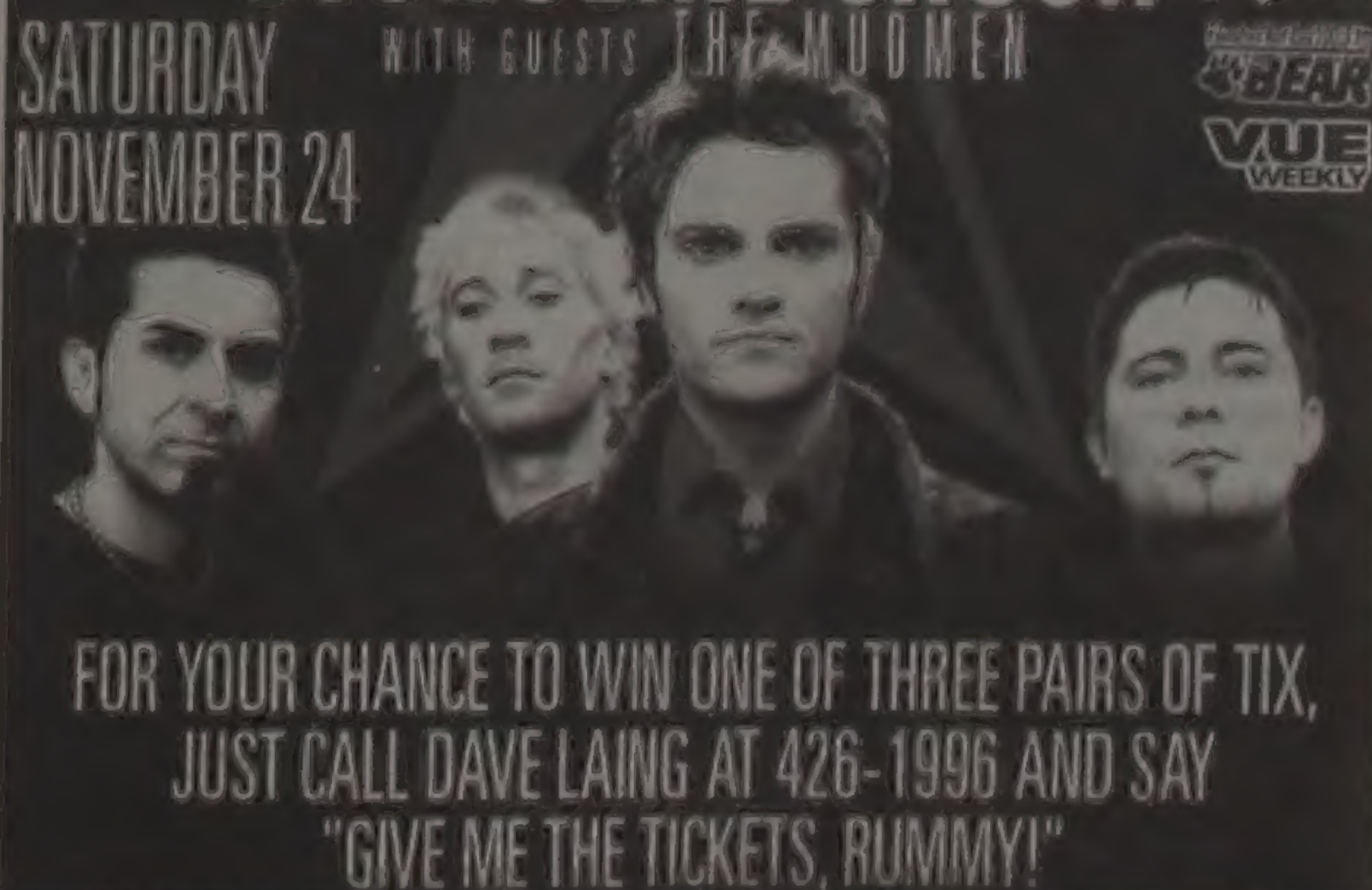
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By RICHARD BURNETT

Who wants to live forever?

On the island of Zanzibar, there's a ghost called Popo Bawa who is believed to hypnotize locals—mostly men—before he sodomizes them in their beds at night.

Locals warned me that Popo haunted the narrow stone streets of Zanzibar when I was there some years ago, looking for rock star Freddie Mercury's birthplace. But I found neither.

According to the trustworthy BBC, Popo reappeared last summer. And just last month, at some ungodly hour and quite by accident, I watched *Queen: Live in Budapest* on MuchMoreMusic and was mesmerized by Queen frontman and gay icon Freddie Mercury. "Jesus," I thought, "I can't believe Freddie's been dead 10 years already." Ten years on November 24, to be exact, from AIDS-related complications. In fact, the increasingly sick and reclusive Mercury didn't tell the world he was dying of AIDS until just 24 hours before his death. And he never publicly came out as a gay man. But how could we not know? Freddie was the most flamboyant rock star since Little Richard and fronted a band called—hello—Queen.

So I think it's time Freddie got the

obit he deserved. Born Farookh Bulsara in Zanzibar on September 5, 1946, before his parents moved the family to Bombay the following year, Mercury was nicknamed Freddie at boarding school. The family moved to England in 1963 where Freddie—a lifelong opera and ballet fan—got a college art and design diploma, opened a clothing stall in Kensington Market two years later, then joined a band called Smile in April 1970. He renamed the band Queen over the objections of drummer Roger Taylor and guitarist Brian May, but the name stuck and by 1977 Queen was the biggest band in the world.

In Montreal in 1979, CHOM legend Too Tall (a.k.a. Robert Wagner) actually broke Queen's worldwide number-one hit "Crazy Little Thing Called Love" in North America. "Doug Pringle [a former CHOM DJ] sent me a tape of 'Crazy Little Thing Called Love,' which had only been released in the U.K. and Europe," Too Tall explains. "Doug said the song would be released on *The Game* in America. So he sent me the tape and I played it on the air and then it went to #1 on *Billboard* in 1980. It was neat to play it first. The song was so un-Queen-like. It was so different for them, coming off 'Bohemian Rhapsody.'"

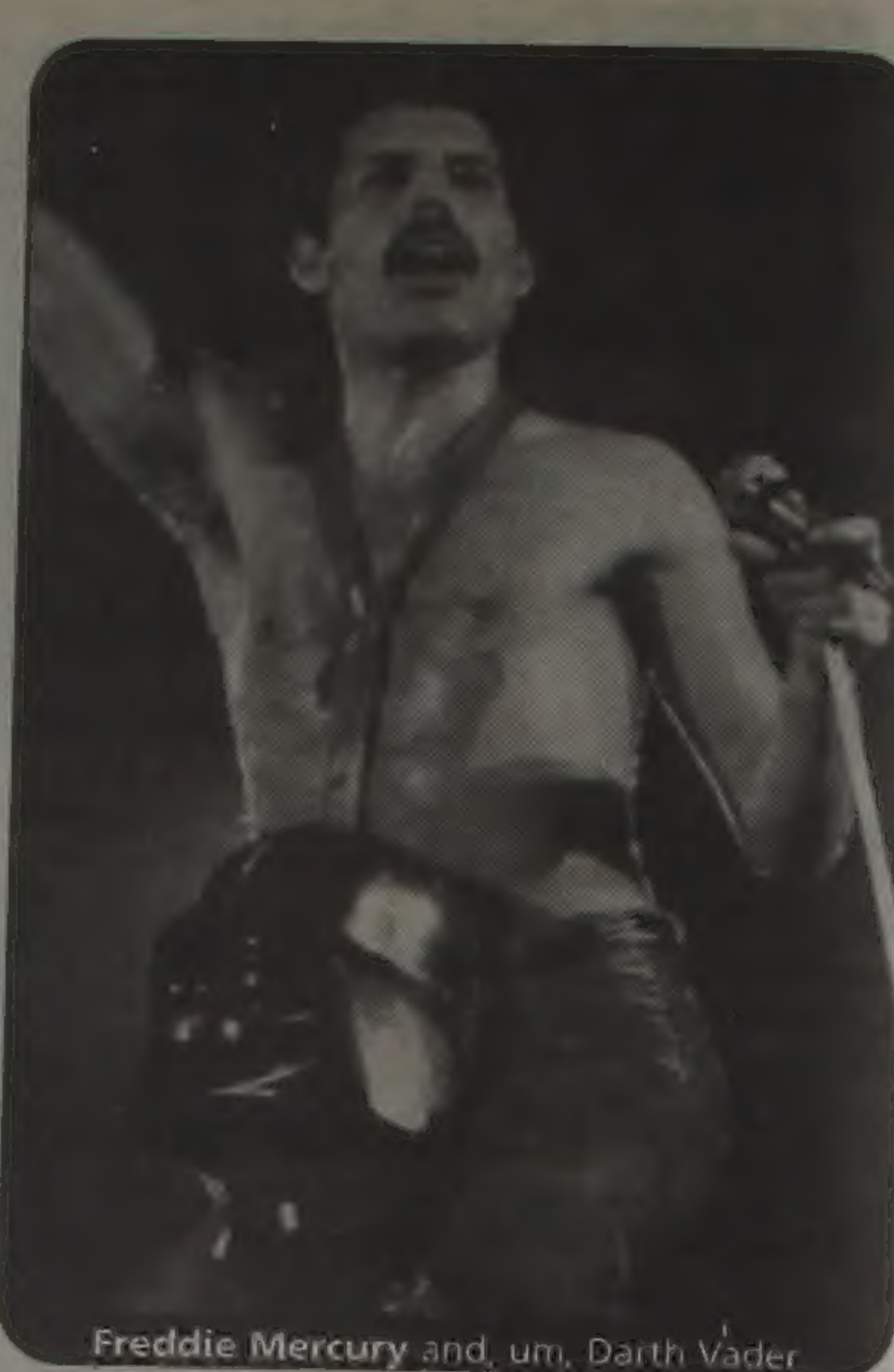
The Game was Queen's last monster album in America, mainly because, I believe, at the height of the anti-gay "disco sucks" backlash, Mercury had decided to adopt a decidedly gay look, cutting his hair short and growing a muscle-bar mustache, even donning leather and straddling a Harley in the "Crazy Little Thing Called Love" video. At Queen's first U.S. gig during their 1980 world tour, fans even bombarded the stage with disposable razors.

Still, Mercury pushed more buttons, wearing drag in Queen's 1984 video for "I Want to Break Free." Ironically, he paid the price for other closeted rock stars like Judas Priest lead singer Rob Halford, who—just to see if Freddie was man enough—once actually challenged Mercury to wear his leather gear in a public motorcycle race against Halford. Freddie accepted, so long as Halford agreed to dance with the Royal Ballet, as Freddie had done. Needless to say, Halford backed down.

"I sometimes have these real emotional experiences and feelings about [Freddie], especially when I listen to his music," Halford says in the just-published anthology *Celebrity: The Advocate Interviews* (Advocate Books). "I worshipped him as a performer and as a musician. I just wished that we could've become friends. We came so close. I remember going to Mykonos one time and the plane stopped over in Athens. I was with a bunch of my gay friends and we went to this gay bar. Freddie was there too. He was in one corner and I was in one corner, and we kinda smiled to each other and waved, 'Hey, hi, how are you?' He was in Mykonos for two weeks on his huge yacht, which he'd festooned with bright pink balloons. It just kept going around and around the island. I wished there would've been an opportunity for us to get together."

Mercury was, of course, renowned for his extravagance. In October 1978, Queen threw a royal bash at a New Orleans hotel where 400 guests flown in from England, South America and Japan were entertained by naked female mud-wrestling dwarfs, fire-eaters, Zulu dancers and drag queens.

One of Canada's great rock critics of the era (who shall remain nameless)



Freddie Mercury and, um, Darth Vader

was in Montreal when Queen sold out their—believe it or not—November 24 gig at the old Forum on their 1981 world tour. "Freddie certainly set the Canadian record for the 100-metre sprint chasing nubile young boys down hotel corridors," he says. "He was a closet case who was outrageous behind closed doors."

Take Mercury's Kensington mansion bedroom, which sported an emperor-sized bed so huge it had to be lifted into the house via crane. The night after Mercury's untimely death, his close friend Elton John, himself grappling with the closet at the time, told the BBC, "He was very funny, extremely outrageous, very kind and he was a great musician, one of the great frontmen of rock 'n' roll."

But back in Zanzibar, there is no trace of Freddie's birthplace. No tribute, no plaque—which isn't surprising on an island that still obsesses over Popo Bawa. ☐



Media Jungle

Continued from previous page

The lead item was Winnipeg based co-host Diana Swain's mini-documentary about Michael Seifert, a former Nazi concentration camp guard who was convicted of war crimes in Italy but lives free in Vancouver. Viewers see how Swain gets the story: we see her trying to call Seifert on her cell, knocking on his door to no avail, travelling to talk to victims and lawyers in Italy. It's a story that should be told, but rather than waste time on Journalism 101, why not explore more thoroughly why the Canadian government won't send Seifert to face justice in Italy. That question—the key question—is not asked.

The second segment was Mesley's aforementioned interview with Zahir. The juiciest tidbit to come out of this fluffy celebrity profile? Zahir only earned six credits in six years of study at Queen's; he was an intelligent man and a political junkie, a professor and Canadian pals recall, but a lousy student. Sorry, but there's a war going on; "I knew him when" tales aren't all that vital.

A pair of shorter, lighter reports wrap up the show. One was an investigative look at the travel expenditures of Canadian premiers, only it was called the "Premiers Travel Challenge"

and presented as a hurdle race with CBC sportscasters Steve Armitage and Don Wittman providing the play-by-play. The *Globe's* Doyle hit the nail on the head with this one: "way too cute." Again, there is a story here. But it's hidden on the *Disclosure* website: the Access to Information rigmarole producer John Webb had to go through for five months to track down all the pertinent figures. All for what? So the heads of premiers could be Photoshopped onto suit-clad bodies for a rather lame comedy skit.

The fourth piece was even worse. Ben Mulroney and Catherine Clark talk about what it's like being the child of a prime minister. They're both extremely photogenic, they both host their own TV shows, but remarks like "I was never allowed to go to malls on my own" from Clark don't disclosure make.

That was only the show's first week, mind you. Upcoming episodes (broadcast on the main network Tuesday nights and repeated on CBC News-world later in the week) promise a foray into the world of gay men courting AIDS and a look at police force tactics across Canada. At its best, *Disclosure* might be a funkier version of magazine shows like *The Fifth Estate*. But it's definitely no *Undercurrents*. And it certainly doesn't belong on *The National*, even if it does star Wendy Mesley. ☐

VUENEWS

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Back in Black

VANCOUVER—His ass may be planted in the British House of Lords these days, but Conrad Black is still lecturing Canadians on how to run the country.

At his first public appearance back in his homeland since renouncing his Canadian citizenship to expedite his British peerage—a Fraser Institute-sponsored luncheon in Vancouver, appropriately—Black unleashed his standard blend of vocabulary and venom.

Calling his decision to escape to England “an act of patriotism directed against Canadian complacency at being a one-party federal state with no deliverance in sight,” Black blasted gun control, universal healthcare and policies behind the so-called brain drain to the United States. “To someone just arrived from Haiti or Romania, Canada is a far more satisfying place to be a citizen than it was to me,” he said. “Canadian citizenship was merely an impediment to my progress in another, more amenable jurisdiction.

“Renouncing my citizenship was the last and most consistent act of dissent I could pose against a public policy which I believe is depriving Canada of its right and duty to be one of the world's great countries,” he added, saying he'll reclaim his citizenship if proven wrong or if his views are “taken up and implemented.” —DAN RUBINSTEIN

WAR ON TERRORISM

Laura Bush overlooks
Alliance transgressions

WASHINGTON—It was just a matter of time: George W. Bush's lovely wife Laura has been woven into the American propaganda machine. In a nationwide presidential radio address last week—the first such speech ever delivered by a First Lady—she criticized the Taliban's “brutal” treatment of women without acknowledging similar practices among the American-supported Northern Alliance.

The Taliban “is now in retreat across much of the country and the people of Afghanistan, especially women, are rejoicing,” Bush noted. “Afghan women know, through hard experience, what the rest of the world is discovering: the brutal oppression of women is a central goal of the terrorists. Because of our recent military gains in much of Afghanistan, women are no longer imprisoned in their homes.”

The Taliban's attitudes towards gender roles and restrictions are well-documented. But anti-Taliban forces ain't exactly feminists, either. “They've sexually assaulted, abducted and forcibly married women during the armed conflict,” LaShaen Jefferson, executive director of Human Rights Watch's women's rights division, said to Southam News about the Northern

REFUGEES FROM WHERE?
AFGHANISTAN?
WELCOME TO CANADA!!....

Alliance. “Thousands of women have been physically assaulted and have had severe restrictions placed on their liberty and fundamental freedoms.”

“In the past, [the Northern Alliance] have shown that they are also fundamentalists,” Sehar Saba of the Revolutionary Afghan Women's Association—Afghanistan's only women's group—said to Associated Press. “They and the Taliban are all alike. We do not expect any changes in the current scenario.” —DAN RUBINSTEIN

ECONOMICS

Martin addresses 9-11
fallout at G-20

OTTAWA—Canadian finance minister Paul Martin warned delegates at the G-20 summit that the World Trade Organization and the International Monetary Fund have to be sensitive to how the events of September 11 and the subsequent global economic downturn have hurt the economies of developing nations.

Martin made the address at the same time the government, which has already reduced its debt demands on developing nations, announced a new debt-swap initiative with Pakistan that will exchange forgiven debt if the new ally against Afghanistan agrees to use the money for socially-just causes.

“While we are all suffering the impacts of September 11, let us be honest,” Martin said in his address. “Many of the hardest hit are the world's poorest and most vulnerable economies—those that are least able to absorb the shocks of global economic turbulence and have the fewest resources to cushion the social impacts of recent developments. Lower commodity prices, falling tourism and declining investment levels are just a few of the problems facing these countries. Millions in the developing world will be denied opportunities that could lift them out of extreme poverty.”

Martin hinted that forgiving debt

may not be enough in the new tough yet still globalizing world economy. The World Bank may actually be called upon to inject new funds into nations already deep in debt.

Martin also said that it is vital that the WTO begin to implement the findings of last year's Montreal Consensus, which found that economic and social goals for developing nations should go hand-in-hand, that as a nation becomes more integrated into the marketplace, it must be encouraged to improve the cause of social justice for its people. “It is particularly important that developing countries have the ability to participate fully and effectively within the WTO. At present many developing countries, mainly through lack of institutional capacity, are still unable to enjoy the full benefits of the multilateral trading system.” —STEVEN SANDOR

WORLD AFFAIRS

Mitch's curse

EDMONTON—It's halfway across the world from today's most conspicuous humanitarian crisis and the devastation of Hurricane Mitch is three years distant, but thousands of Nicaraguans continue to suffer.

With a severe drought ravaging the country, the crop loss of this year's first harvest was close to 100 per cent. The outlook for the second harvest, reaped in November, is equally dim. Peasants are already starving and a mass migration to urban centres is underway. To make matters worse, the International Monetary Fund is demanding that Nicaragua's government reduce spending and privatize public utilities if it wants debt relief from the organization.

Juan Pablo Ponce Rios, who works with a Nicaraguan aid agency called El Bloque, will be in Edmonton to talk about these topics and what Canadians can do to help. He'll be speaking in Room 1-5 of the University of Alberta's Business Building on Friday, November 23 at 7 p.m. —DAN RUBINSTEIN

ENVIRONMENT

Green stamp

EDMONTON—If a tree is felled in an Alberta forest without being certified by the Forest Stewardship Council, will anybody buy it?

Four provincial environmental organizations say no. They released a report last week showing how an inadequate network of protected forests in Alberta and unmanaged logging by the petroleum industry will hamper the provincial forestry industry's ability to get its products FSC-certified. And without the FSC's stamp of approval on a piece of wood, bulk customers like Ikea and Home Depot won't bite.

“For the benefit of our forests, forest industry and forest-dependent communities, we need to start dealing with these issues now,” said Helene Walsh, president of Albertans for a Wild Chinchaga, who released the report alongside the Alberta Wilderness Association, the Edmonton chapter of the Canadian Parks and Wilderness Society and the Federation of Alberta Naturalists.

“The market for forest products is moving and Alberta needs to reform its forest policies or risk being left behind,” added Matt Price of the Natural Resources Defense Council, a U.S. conservation organization that works with major U.S. forest product consumers on shifting to more sustainable purchasing practices.

According to the report, oil and gas activity in some parts of Alberta clears almost as much forest each year as the forestry industry, yet oil and gas companies have no cutting limits, no reforestation requirements and don't plan their activities jointly with the wood harvesting companies to manage forest use. One recommendation the environmental groups make is that government policies be reformed to require petroleum and forestry companies to work together to properly manage forests. —DAN RUBINSTEIN

VUEPOINT

BY DAN RUBINSTEIN

Consumers redistributing

The day after Americans celebrate Thanksgiving—Friday, November 23 this year—is traditionally considered the start of the Christmas shopping season. It's not an official designation; Santa displays have already been erected in countless department stores on both sides of the border. But prepare yourselves now for the full onslaught of those Canadian Tire television commercials featuring Scrooge and his jolly nemesis Santa.

The day after American Thanksgiving is also Buy Nothing Day, the brainchild of *Adbusters* head buster Kalle Lasn that's evolved into an annual continent-wide call for a 24-hour consumer fast. Give yourself a break from shopping, its supporters urge. Get some awareness, not Adidas. Spend some time thinking about over-consumption and sweatshops, about environmental catastrophes and exploited workers.

This holiday season, however, the activist ethos of Buy Nothing Day is bumping headfirst into a much louder, conflicting argument as world leaders attempt to stimulate their waning economies by beseeching citizens to engage in patriotic shopping. George W. Bush perhaps went the furthest, saying it's the “patriotic duty” of Americans to spend. But San Francisco mayor Willie Brown also got into the game, distributing pictures of the Stars and Stripes with shopping bag handles at a rally at City Hall, while Jean Chrétien told Canadians it's safe to travel—so go!

On the *Adbusters* website, the Vancouver-based organization solicits donations to buy airtime for its Buy Nothing Day un-commercials on television, a symbolic gesture that sees a few thousand bucks vanish for the sake of a 30-second spot. *Adbusters* also acknowledges that its annual campaign is polarizing people this year. Some still love the idea, but other say it's not as relevant in the post-September 11 world.

These critics may have a point. Not because of the war, mind you, but because after nearly a decade of Buy Nothing Day actions, maybe it's time for a shift from “don't do this” to “here's what you can do.” Don't skip your daily latte on Friday and then march right back to Starbucks on Saturday morning, your duty done for another year. Seek out your locally-owned, neighbourhood café serving fair trade coffee and buy yourself that delicious latte on Friday—and then continue supporting eco-friendly, sustainability-oriented businesses. It's called responsible shopping, and there are plenty of resources out there—websites like responsibleshopper.org, for example, or corpwatch.org—to help consumers better inform themselves.

If you don't need anything on Friday, don't buy anything. But if you feel you've got to shop, then shop around for info first. Now that's a patriotic duty. ☺

Beatitudes for the Beothuk

River Thieves richly evokes Newfoundland's mysterious past

By CHRISTOPHER WIEBE

River *Thieves*, the Giller-nominated first novel by Michael Crummey, begins with the words Newfoundland's first people, the Beothuk, had for their world: the wind, the stars, the rivers. But what can these words, these culturally dislocated "museum artifacts," tell us about the Beothuk, the last of whom died in 1829? "At the edge of a story that circles and circles their own death," the novel continues, "[these words] stand dumbly pointing. Only the land is still there." Grounded in historical journals, Crummey's novel reanimates the world of Newfoundland's European settlers and their tragic, final encounters with the elusive Beothuk in powerful, accomplished fiction that explores the way memory and its absence can haunt the living.

Set in the early 19th century, *River Thieves* centres around John Peyton Senior and Junior, who fish and trap along the River Exploits on Newfoundland's bleak north shore, and their enigmatic housekeeper, Cassandra Jure. Into their lives sails John Buchan, a naval officer sent by

the island's governor to make contact with the remaining Beothuk upriver at Red Indian Lake. Buchan's disastrous expedition leads to thieving raids by the Beothuk and murderous reprisals from the rugged settlers of the area, culminating in the abduction of a "Red Indian" woman.

This fascination with the Beothuk, both then and now, stems in part from their unresisting retreat from European settlement and our

books profile

extremely limited knowledge of them. They are a people of speculation and remorse. For Newfoundland Governor Duckworth in *River Thieves*, the Beothuk "seemed almost to dissipate, like a dream that resists articulation" with the gradual colonization of the island. While two recent novels, Peter Such's *River Run* (1973) and Bernard Assiniwi's *The Beothuk Saga* (2000), were written from the Beothuk perspective, Crummey has taken the opposite tack. He uses the social and emotional tensions between the European characters—drawn into relief by their attitudes toward the indigenous people—to illumine the Beothuk inhabiting the blurry margins of the novel. "The Beothuk are, at most, a shadowy presence in my book," says Crummey. "I thought, 'That is the point, that is what they are in our history.' So to try to recreate them on the page is not only wrongheaded and probably impossi-

ble, but beside the point."

Peytons placed

If novels have origins, *River Thieves'* genesis lies in the vivid accounts of John Peyton Senior and Junior in the historical record: the former a fairly ruthless persecutor of the Beothuk, the latter very involved in attempts to establish friendly contact. How could this father and son have lived together in the same house? How could the disposed of Britain become victimizers in the New World or the voices of tolerance? Crummey's research probed into the circumstances of emigration to Newfoundland, the settlers' struggle to live off the land and the branding and transportation of children for petty theft under the draconian "Bloody Code" of British law. He was surprised by their historical range of responses to the Beothuk. "They went everywhere from viewing them as animals," he explains, "to saying the land belonged to them because they were there first. It just proved to me that common sense existed before our time."

To Crummey, stories of extinction are very personal, an obsession that runs through his previous writing. His third book of poetry, 1998's *Hardlight*, for example, contemplated ways of life in Newfoundland that no longer exist. *Flesh and Blood*, a collection of stories that came out the same year, drew on Crummey's childhood in Buchans, a mining town near Red Indian Lake that was dying even as he was growing up. "I grew up listen-

ing to my father's stories of the outposts, which of course are all gone now," he says. "Even as a kid, I felt that absence; that there is a space that was once occupied that is now just a hole." The writing of *River Thieves*, however, also gave Crummey a sense of recovery. He read through the 400-page *Dictionary of Newfoundland English*, studying its often peculiar expressions to get a feel not only for the warp and weft of life in the past, but also the thrill of language. His sadness at what he thought to be the disappearance of this dialect was tempered when he heard his father using some of the same turns of phrase a few months later. "They were being used all the time," says Crummey. "I'd just never noticed them before."

Emerge overkill

Crummey now makes his home in St. John's, where he is working on a new volume of poetry that will come out this spring. "It seems now," he says, "that it is possible, if you're lucky, to live off your writing for periods of time without having to do other work." Though he started writing

when he was 17, he only published his first book of poetry at 30 after he'd left grad studies in English at Queen's University. "I'm sure if someone told me at 17 that it would be a long, hard slog I don't know whether I would've been up for it. But you know," he says, pausing, "I'm sick of being an 'emerging writer.' I've been called that for 15 years!" This novel, and the acclaim it has generated, signal Crummey's arrival. ▽

River Thieves

By Michael Crummey • Doubleday • 337 pp. • \$34.95

Enriched flower

Stephen Notley gives more power to the sepal in new "Bob" anthology

By PAUL MATWYCHUK

Vue Weekly may be the only publication in Edmonton that has never carried Stephen Notley's comic strip "Bob the Angry Flower." Over a tumultuous nine-year history as full of unpredictable successes and out-of-nowhere reversals as any of its hero's capricious schemes to dominate the Earth, "Bob" has appeared in the *Gateway*, *SEE*, the *Sun*, the *Journal* and *SEE* again, and I wouldn't be surprised to learn it's enjoyed stints in *Our Voice*, *Edmonton Woman* and the Edmonton Transit route guides as well. And don't think I'm not sick about this state of affairs, either; as stingy as I am with my compliments for *SEE*, I've got to admit that, with "Bob the Angry Flower," they're home to one of the freshest, smartest, funniest, most graphically interesting comic strips in North America. The latest collection of "Bob" strips, *Everybody vs. Bob the Angry Flower*, contains Notley's even-handed account of his experience drawing the strip for the

Edmonton Journal, and I can only hope that "Bob" will someday achieve the massive, nationwide breakthrough success it deserves and allow the *Journal's* bizarre decision to drop "Bob" (while permitting stuff like "Crankshaft" and "Hi and Lois" to continue to clutter up the comics pages) to become notorious as one of the most boneheaded moves in newspaper history.

Bobbing for appeal

Until that happy day arrives, we'll just have to content ourselves with thumbing through the various "Bob" anthologies (this one's the third) and wishing that, say, "Luann" lavished one-tenth as much energy and visual imagination on its best strips as Notley does on his worst. Comic strips are such an apparently disposable art form than it can sometimes seem a little ridiculous to collect them in the permanent form of a book (even a softcover one). But "Bob the Angry Flower" deserves the deluxe treatment—most of the strips are so jam-packed with side jokes and just plain weird little touches (like the unexplained decision in one panel to show the semiregular character "Story Guy" carrying a "Story Turtle" in his left hand) that they more than stand up to repeated viewings, long after the

punchline (if, in fact, Notley felt like including one that week) has been absorbed.

I also derive a lot of pleasure merely from the way Notley visualizes things. There's something beautifully elegant and sensible, for instance, about the design of the "Blow Up Earth?" gizmo Bob comes into possession of one week: a simple handheld unit with a pair of sturdy-looking antennae and a Yes/No dial in the centre. (You can't help but think it's exactly what a "Blow Up Earth?" unit would look like if they ever started mass-producing them.) In another strip, when Bob laments how much time he's wasted devising various "pull-pants-down machines," I appreciated the effort Notley put into devising four or five plausible-looking incarnations of the same device. Notley frequently cites *Calvin and Hobbes* creator Bill Watterson as an inspiration, and you can see Watterson's influence in the way Notley constantly finds ways to break out of the rigid boxed-in structure most strips lock themselves into—nowhere does he do this more inventively than when Bob

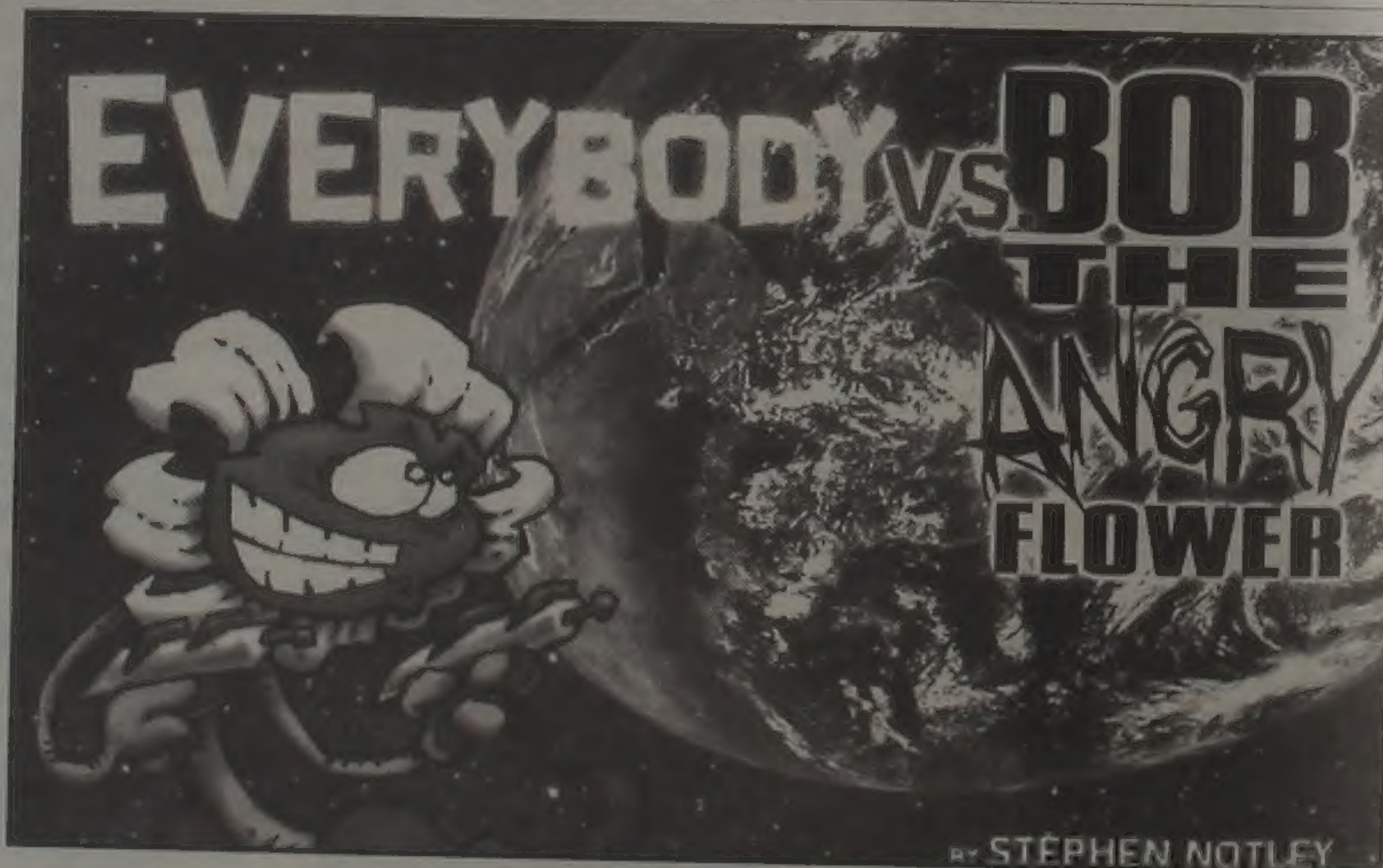
uses a "Time Looker-Forward Tube" to check out what happens in a future panel. (Not to mention explore time-travel paradoxes. Notley is forever building strips around arcane scientific concepts like Penrose tiles and Bose-Einstein condensates, but his enthusiasm for these ideas and his respect for the guys who thought them up is so genuine that they seldom seem pretentious or merely showoffy.)

The anything-goes non sequitur humour of "Bob the Angry Flower" has its drawbacks: nine years later, the strip has spawned very few memorable supporting characters (although Notley's decision to use UN Secretary-General Kofi Annan as a recurring foil for Bob is inspired). Once in a while, Notley seems a lit-

tle too content to settle for anticlimactic, deliberately cryptic non-endings instead of coming up with actual jokes. And his attempt to tell a multipart story over several strips is a bust—anything can happen from frame to frame in Bob's world, which makes it just about impossible for Notley to build much suspense or narrative momentum over the course of several pages.

But the strip is still hilarious—and I can think of no higher compliment than to say I wish it was *Vue* running it. Anytime you want to switch weeklies, Stephen, just let me know. ▽

Everybody vs. Bob the Angry Flower
By Stephen Notley • Leftover Books • 152 pp. • \$15



Eat some food that'll alter your mood

Chocolate isn't the only edible that improves your disposition

BY NICOLA LUKSIC

No matter where I hide it, the gooey chocolate spread calls out to me. It catches me at my most vulnerable. Whether I'm feeling a little low or just in need of a quick jolt of bliss, I indulge—spoonful after spoonful—until 24 hours later I'm left with an empty jar. Satisfied, bloated, then repulsed.

Chocolate, after all, is one of the most powerful mood-elevators around, what with its mother lode

of sugar and fat and its release of happiness-boosting serotonin. But there are healthier ways of tweaking the psyche. Get to know the psychoactive qualities of what you eat and you can maintain equanimity without jeopardizing your waistline or complexion.

For instance, make sure you aren't short of selenium, a condition that can make life seem tougher than it is. Snack on sunflower seeds or Brazil nuts to make sure. A deficiency of folic acid can have the same unhappy effect—a situation remedied by orange juice or cooked spinach.

Many studies suggest a relationship between high fish consumption and happiness. It's omega-3 fatty acid that performs the magic. Oily fish like tuna and salmon are

credited with being the most effective sources of omega-3. Walnuts and flax seeds are also at the top of the essential fatty oils list, along with olive, canola and hemp oils.

If you want more alertness, try protein that increases neurotransmitters and boosts energy levels. Fish, meat, tofu, eggs and beans all work, but for maximum effect don't mix with carbohydrates. To relax, turn to carbos—whole grains and fruit. Vitamin B foods like bananas, avocados and beans fight the blues and irritability.

The Wong things to eat

Here's some further advice on psychologically beneficial eating from a variety of experts:

"The earth element, associated with the spleen and stomach, relates to energy levels. Ice cream is

the worst thing for the spleen. It leads to brooding. Repressing worries creates cravings for earth-stimulating foods. Deep-fried, spicy or hot food aggravates the wood element, resulting in anger and frustration. Anything that's salty or cold might aggravate the water element and could incite feelings of fear." —MARY WONG, DOCTOR OF CHINESE MEDICINE

"The good fats help build protective sheaths around nerves in the brain. Avocados, durian fruit, nuts and hemp seed oil are the best sources of good fats. Bad fats, on the other hand, are generally the heated oils—anything fried. Heated oils are worse than animal fat and are really bad for PMS and anxiety." —ANGELICA ERTEL, HOLISTIC CONSULTANT

"Fish oils are very important for the nervous system. But you don't

want to generalize, because some fish can be toxic. You can also get the same benefits from flax seed oil, but you have to avoid rancid oils. Black currant oil, soybeans and soy milk are good too." —ALLAN BORTNICK, NATUROPATH

"With white sugar you get a quick lift, then about 40 minutes later experience great apathy. People who eat refined sugars in junk foods tend toward depression. Our research shows that diabetics eating white bread instead of high-fibre products like pasta show a decrease in memory performance." —YANNI PAPANIKOLOU, PH.D. CANDIDATE IN U OF T'S NUTRITIONAL SCIENCES PROGRAM

"Vitamin B complex is very good for anxiety: organ meats, rice bran, raw wheat germ, brown rice (unpolished) and brewer's yeast." —AL DENOV, NATUROPATH

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style

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Maggie Walt's exotic fashions grace Schmoozy fundraiser

BY JULIANN WILDING

Maggie Walt, Edmonton's most exotic and whimsical fashion designer, is back once again from her annual sabbatical in Bali; and as usual, she's returned with plenty of beautiful, ornate adornments that are sure to keep us dreaming this holiday season.

Walt's designs have an eclectic beauty and baroque sense of detail that's instantly recognizable and with each season she seems to expand upon her lofty, eastern European ideals. This December 1 marks her second fashion show as part of Latitude 53's annual fundraiser and Christmas party, Schmoozy, and from what I've seen of her latest designs, her sets promise to be just as luxurious and inspiring as ever.

The Schmoozy fashion show once

again combines Walt's unusual designs with the latest high-end fashion from Gravity Pope (who also supplied the footwear for the entire show), with hair and makeup by Swizzle Stick Salon and Spa. The event will be preceded by a sale of Walt's clothing, silver jewelry, pearls, gems and toiletries. The sale will take place at the Latitude 53 Gallery (10137-104 St) on Sunday, Nov. 25 and Monday, Nov. 26.

For those unfamiliar with Walt's design work, here's a thumbnail bio. Her home base used to be Zoryana, where she worked for many years and developed her unique fashion sensibility. She designs using exquisite fabrics from Indonesia, a practice which gives her pieces a subtle ethnic flavor and sets them apart from your average dressy outfit. Her clothes are feminine, intricate and sensual without being gaudy or tacky. Her details are elaborate yet subtle. You put on her designs and you feel exquisitely beautiful, yet relaxed and at home. Some may find her particular style too delicate for everyday wear, but when you need that special something for a formal outing, you won't find much else like it.

If last year is any indication, the show as well as the sale should be a success; and since only a limited number of pieces will be available, this may be an occasion where arriving late will actually make you unfashionable. Walt's unique work deserves, at the very least, to be admired and recognized—even if it's not to your particular tastes, it represents the continued evolution of unique, independent fashion in Edmonton. ☐

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FALL/WINTER **AUDLEY** (BOUTIQUE OF THE GOWN)

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The Zone also rises!



Snow Zone returns, and so do the area's winter resorts

BY HART GOLBECK

Snow Zone is back once again with a blizzard of information about the local and mountain ski resorts. Sadly, however, non-metaphorical snow is in short supply right now. Lake Louise and Sunshine are already open—albeit only partially with limited lifts and runs—but that appears to be enough to whet the appetites of diehard skiers and boarders.

Last weekend **Sunshine** unveiled its sparkling new eight-passenger high-speed gondola. The addi-

tion of a mini speed tram nearly doubles the lift capacity as it can carry 2,800 skiers per hour up to Goats Eye or the Village above—and get them there in less than 13 minutes. All the lineups and stair-climbing at the base have been eliminated as well, thanks to a loading area similar to that of a high-speed quad. At the top the gondola has been extended past the old station, eliminating yet another annoying ascent to the lifts. Skiers, boarders and, I'm sure, the Sunshine management have waited many years for this day to arrive; I know I can't wait to get up there. We skiers are a tickle bunch, though, and I'm sure

we'll invent something else to gripe about in the near future.

Lake Louise has been open for a couple of weeks; furthermore, they're busy preparing for the upcoming Women's World Cup Downhill weekend from November 30 to December 2. More snowmaking equipment has been added to ensure good coverage on race weekend just in case Mother Nature doesn't hold up her end of the

back bowls and skiing with caution is highly recommended.

Marmot Basin is planning for a November 30 opening, and all reports indicate that conditions are ahead of schedule—they're even toying with the idea of opening a week early as a result of two early-season dumps dropping a significant amount of snow on the upper slopes. The big excitement here is the addition of the new quad chair up to Eagle Ridge. Not only are 20 additional runs now open but the chair provides an incredible view of the valley below that was previously available only to skiers and boarders intrepid enough to embark on a long traverse and hike. This is Marmot Basin's first lift expansion since 1976 and will certainly maintain their reputation as the slopes with the shortest lift-lines in the Rockies.

Lodge city

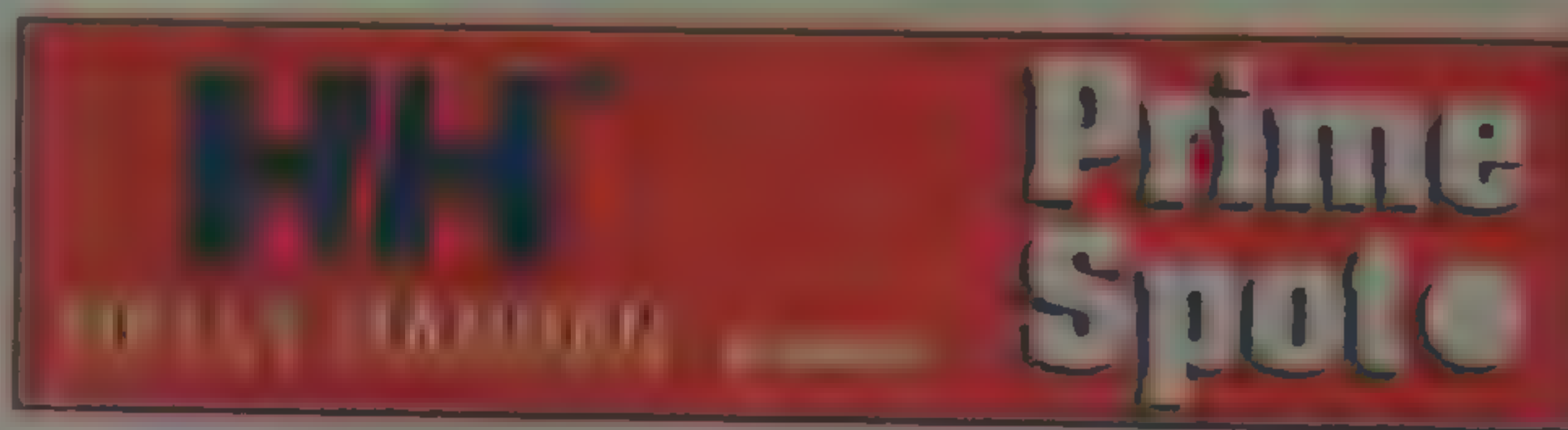
On the local front, ski hill operators have been forced to wait for cooler weather so they can turn their snow guns onto high and spread some piles across their slopes. The folks at **Snow Valley**, just off the Whitewater Freeway, are dying to show off the new mega-sized ski lodge they erected during the summer and which will let them celebrate their 40th anniversary in style all season long. Hopefully, the cold weather will permit the snow guns at **Rabbit Hill** to be cranked up as well by the time this story goes to press. Their gun capacity can provide full coverage in just a few days as long as the mercury stays five to seven degrees below

freezing through the night.

Moving farther out of town, the more distant resorts are still a couple of weeks away from their anticipated openings. **Panorama** and **Kicking Horse** are scheduled to open on December 14. They've added another slopeside lodge at Panorama—I've lost count how many they have now but there's plenty of them, ranging in price from budget to high-end. If you haven't been there in a few years to see all their changes and additions, be sure to try out the slopeside hot pools, which are an experience all by themselves. Kicking Horse by Golden, meanwhile, used the summer to create some new terrain and pave the road from Golden, eliminating some serious potholes and treacherous driving conditions.

Fall down, go groom

Banff Mount Norquay, **Fernie Alpine Resort**, **Castle Mountain Resort**, **Nakiska** and **Fortress** are all a week or another good dump away from opening. (Because of their extensive snowmaking capabilities, ski teams from all over the world have been training on the upper slopes of Nakiska in preparation for the upcoming race season, but the hill won't be open to the public just yet.) All these resorts spent the summer tweaking and adding runs too, not to mention spending a pile of dough on snowmaking equipment and groomers to ensure great quality corduroy runs for us snow enthusiasts. Let's just hope we don't get a replay of the marginal snow conditions we suffered through last year so that we can really take advantage of the great changes. ☺



deal. Presently they report only good snow in the upper elevations and

few days as long as the mercury stays five to seven degrees below

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Boarders bemoan reduced RCRs

Six-event competition gets trimmed to two

By RICK OVERWATER

Albertans like Scott Gaffney, Candice Drouin, and Kim Dunn have had their names pop up in the finals of competitions around the world. And most of our riders on the ISF and FIS world circuits will tell you that cutting their teeth in the fairly competitive RCR boardercross events has been a tremendous help. These days, says Alberta snowboard Association coach Mark Ballard, there's a new crop coming up who are every bit as good—athletes like Mike Robertson, who crossed over from race and took 12th in the nationals last year, and Rob Fagan, who placed high overall in the world. "The Alberta series has always been a strong one because the big boys race when they come back home," says Ballard. The series Ballard refers to is the Kokanee Resorts of the Canadian Rockies Boardercross Series and Dunn (who might snicker at being called "one of the big boys") agrees with Ballard. "I did a few of the

Kokanees last season and I think all the Alberta riders are getting a lot faster," she says. The higher competition level leaves her well-situated for next season, when, seeing as her shot at competing in the pipe at Olympics unfortunately slipped by, she'll focus more on BX. Undoubtedly, that will also involve hitting the RCR series at least once or twice too.

So imagine her surprise when the bomb is dropped: this season, the series will be nearly decapitated, trimmed from six events down to two. "Oh, no—that sucks!" she exclaims. "It got a lot of people into

going up to three," Howard answers.

Which would put us at half the RCR events we had last year. Why? A number of reasons apparently. Besides cat-time, it also takes lots of man hours to hand-groom a course and dial it in. And, of course, money. Traditionally, Kokanee has been the big-dollar sponsor, footing some costs and laying out as much as \$36,000 in prizes. "It's not that they're not on board; they're just shying away with some dollars," says Howard.

In no way should Kokanee or RCR be vilified. Building a BX course takes days, and besides, Howard has whipped up plenty of other comps—some that could potentially get help from Kokanee as well. Up from 11 event dates last year, Howard has 22

BX. For the little guys, that really sucks because they can't start out on the big stuff."

Three sum

Meanwhile, back at RCR, marketing coordinator Lisa Howard is feeling the heat. After all, the number of competitors swelled dramatically (185 per cent in the four years Howard has been putting them on) to the point where they had to turn people away last season. And now just two events? "I'm getting a lot of pressure on that and we might be

on tap that include slopestyle, pipe and big air contests—not exactly uncool ventures.

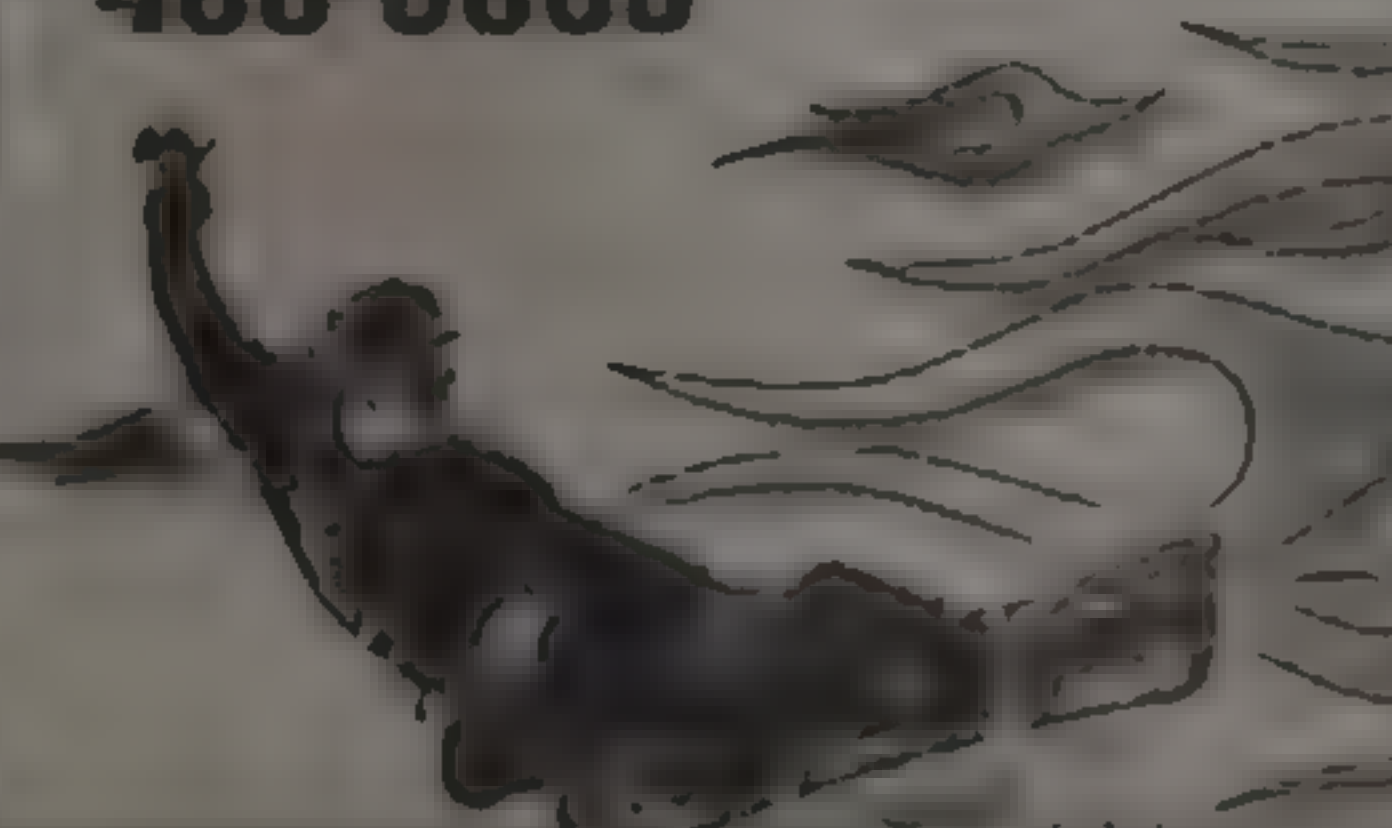
Still it's a shame that such a fast-growing sport as BX, one that has seen a wealth of private training programs specifically tailored to the discipline spring up, should see its growth so suddenly and decisively stunted. The good news is at least BX is exciting and plays well on television, so surely someone can gain by picking up where things left off. If you're a corporation with deep pockets, please accept this article as an invitation to step up and look heroic. ☺



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INTRAWEST

All hands on deck!

New toy unleashes unified potential of snow- and skateboarding

By RICK OVERWATER

Snowboarding is constantly evolving—no big news there. But with Burton's new invention, the Snowdeck, we finally have an example of a sport that's moving forward and going backwards at the same time.

For those of you who didn't pass Snowboarding 101, the sport grew simultaneously from both skateboarding and surfing. At first, you needed a board that was big enough to stay

above powder and bindings to keep it in the general vicinity of your body. Today, the fine art of terrain park construction is at its pinnacle, with most hits resembling what you'd find in a skateboard park. And seeing as how half the photos you see in today's glossy snowboard mags depict your favourite pro jibbing handrails miles from the nearest ski hill, snowboarding and skateboarding have grown closer together than ever.

That's where the Snowdeck comes in. Some genius realized that if you adapted the trucks that join a skate deck to its wheels, threw a skate deck on top and a mini-snowboard underneath (edges, wood core, extruded base—the real thing), you'd have a toy destined for greatness.

And it is! This is no mere product

hype; you can expect other snowboard companies to follow Burton's lead (again) soon. "I've taken it down blue and black runs," says Burton rep Scott Curry. "Stay away from the deep powder, though—that's where I got into trouble."

Needless to say, a device that finally enables you to pull off kickflips also has the potential to be a near-lethal projectile. Hence the addition of a leash—not that all hills are still that keen on letting it on the premises, says Curry.

The beauty is you don't need a hill—not a steep one, anyway. According to Curry, Burton is lobbying hard for mountains to build enclosed terrain parks so the leash isn't necessary. And seeing as anything that helps sell lift tickets usually gets allowed eventually, you can expect to see this thing everywhere in the next few seasons. ☐

snowboarding



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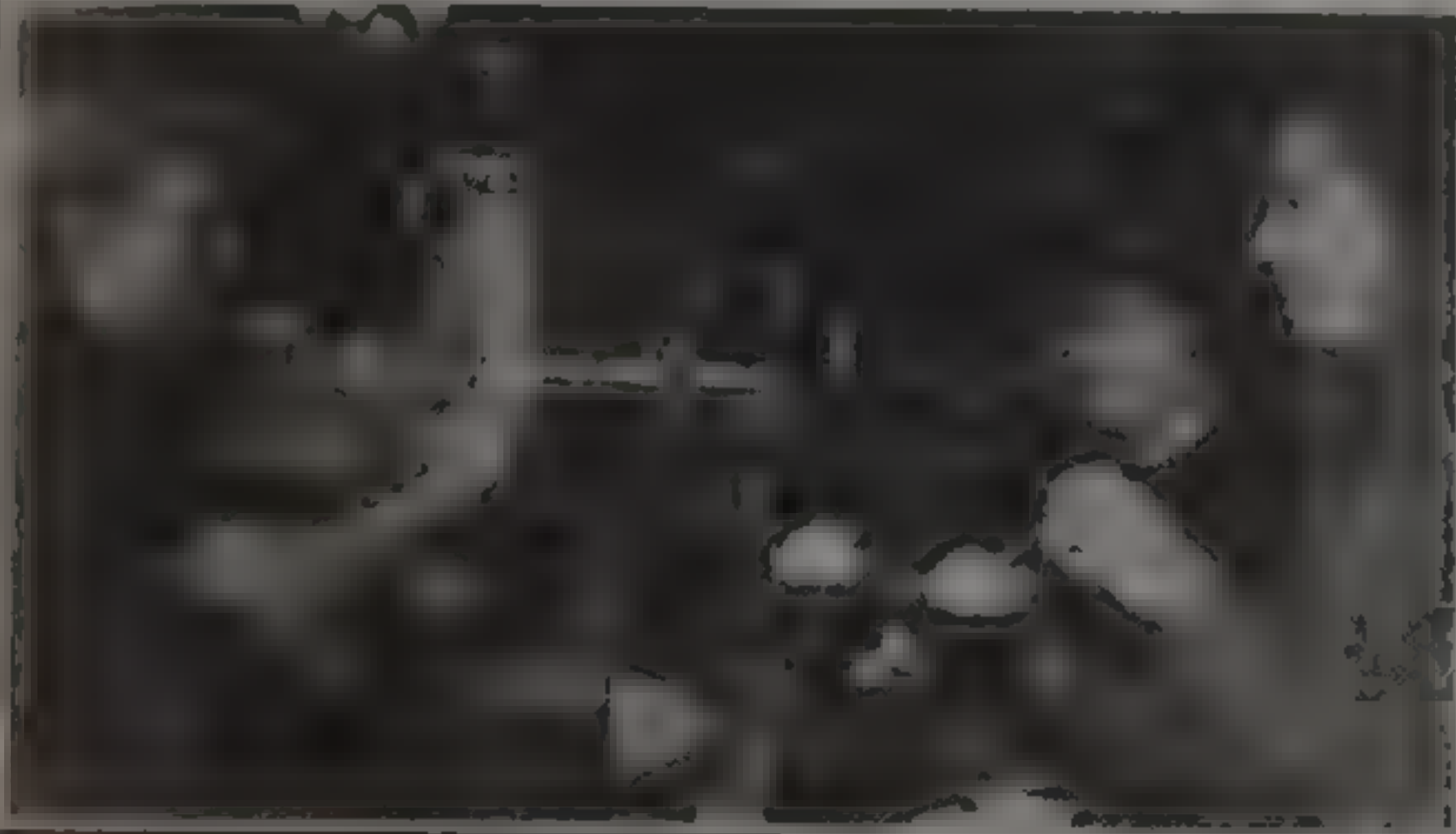
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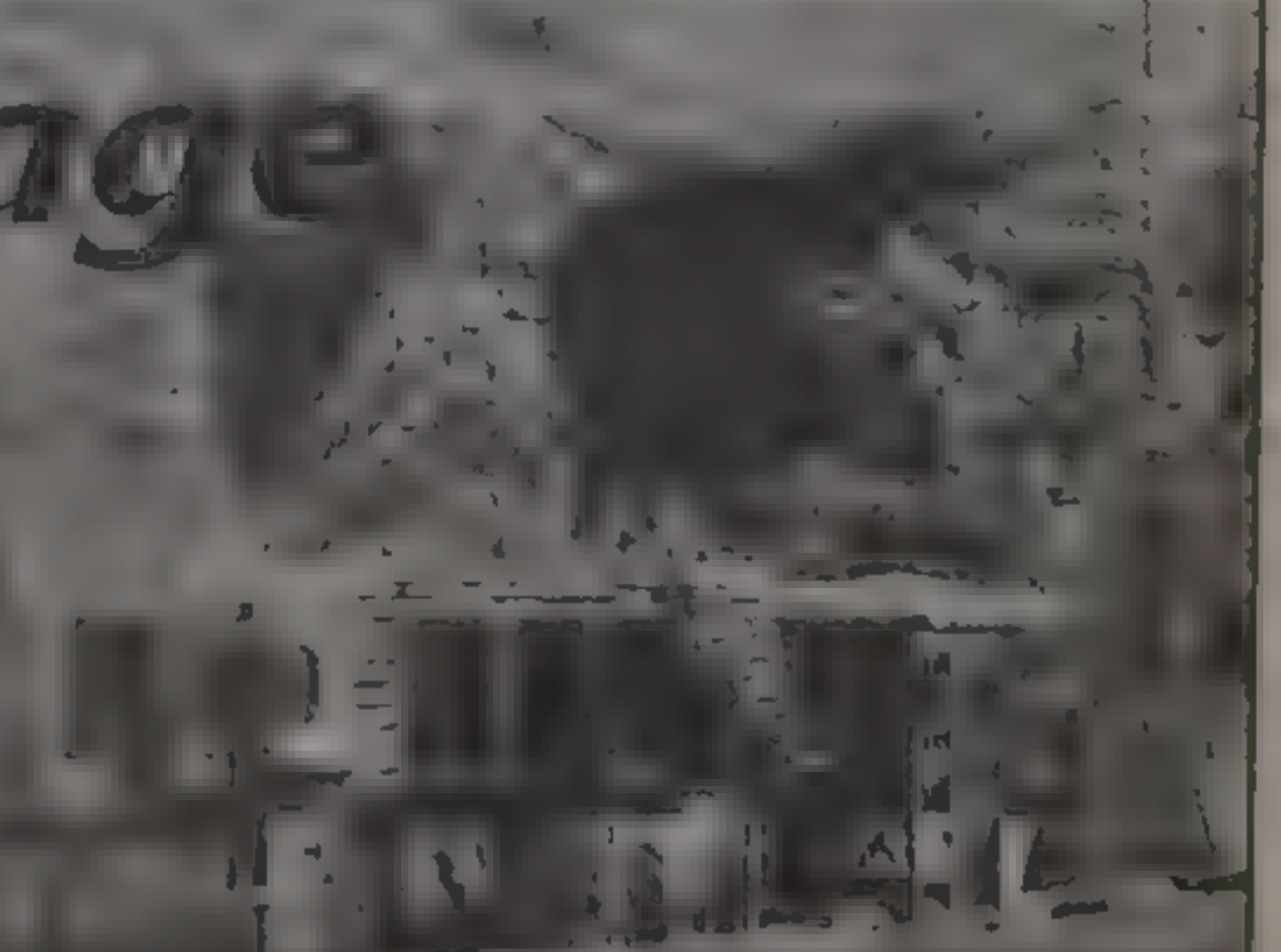
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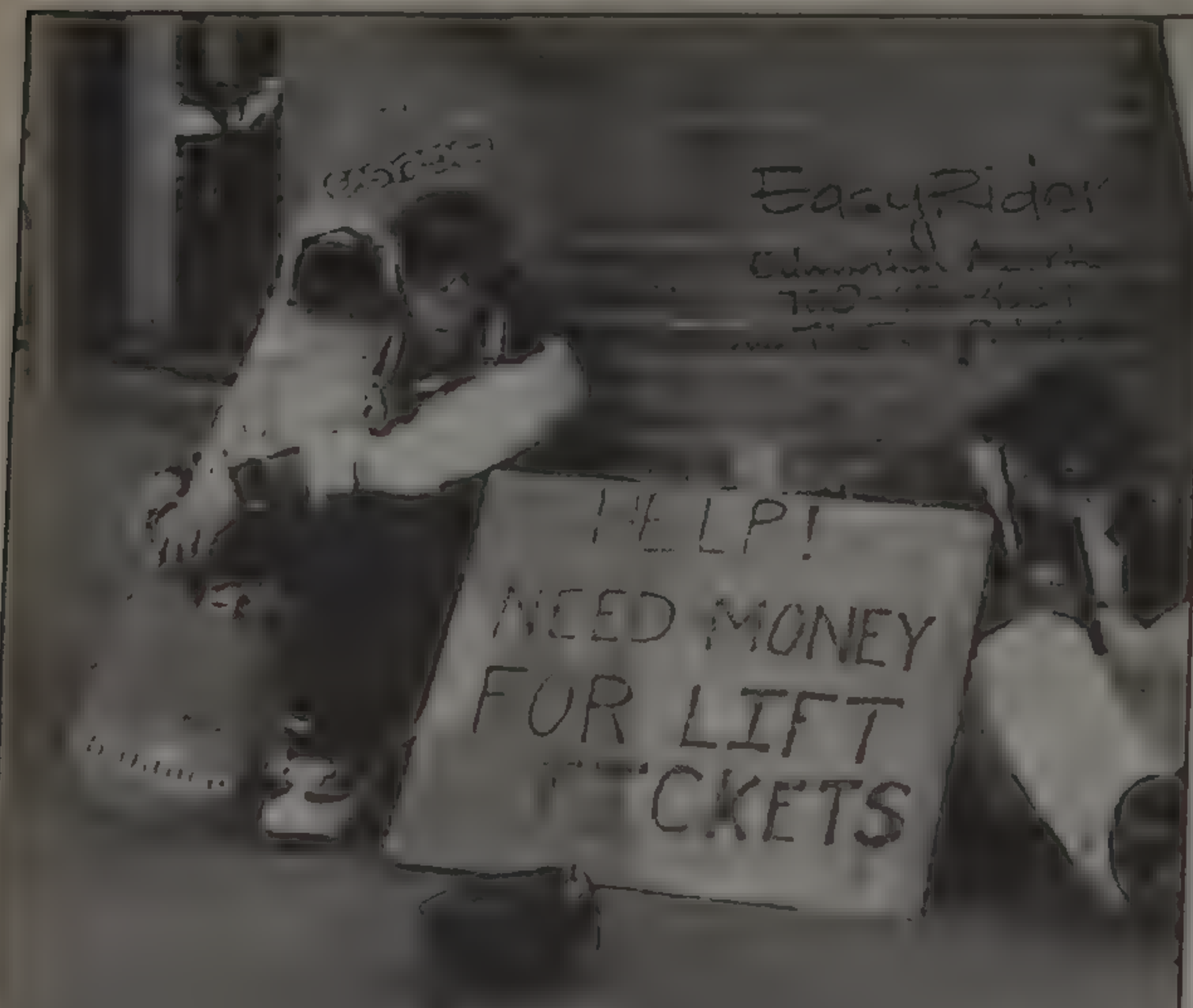
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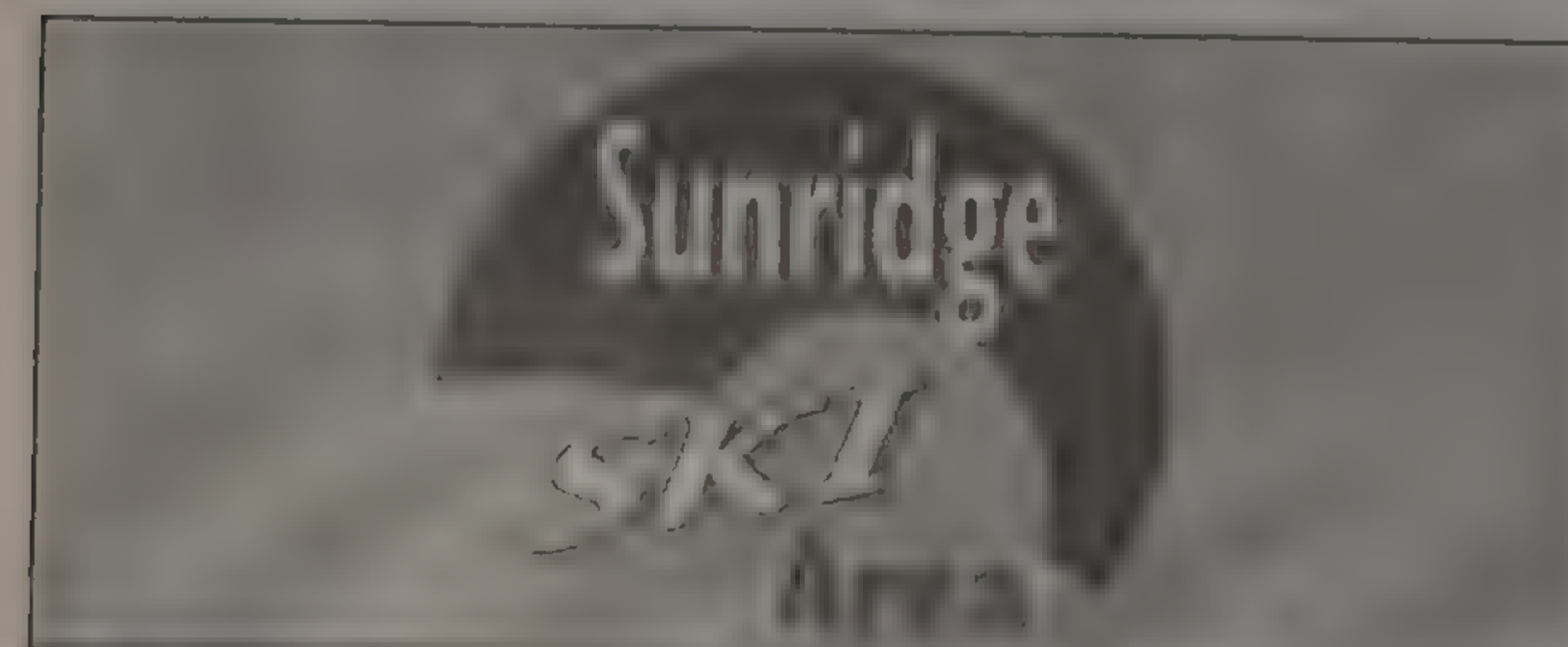


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The EASYRIDER Condition Report

Alberta

Sunshine - 82cm base, 45cm of new snow, 7 lifts 51/92 runs open
Lake Louise - 82cm base, 5 cm of new snow,
C.O.P. - Opening TBA
Wintergreen - Opening Dec. 1
Fortress - Opening TBA, 31cm base, 50 cm on the backside
Marmot/Jasper - Opening Nov. 30, 44cm base
Makiska - Opening Dec. 7
Mt. Norquay - Opening Dec. 7
Castle Mt. - Opening Dec. 7

B.C.

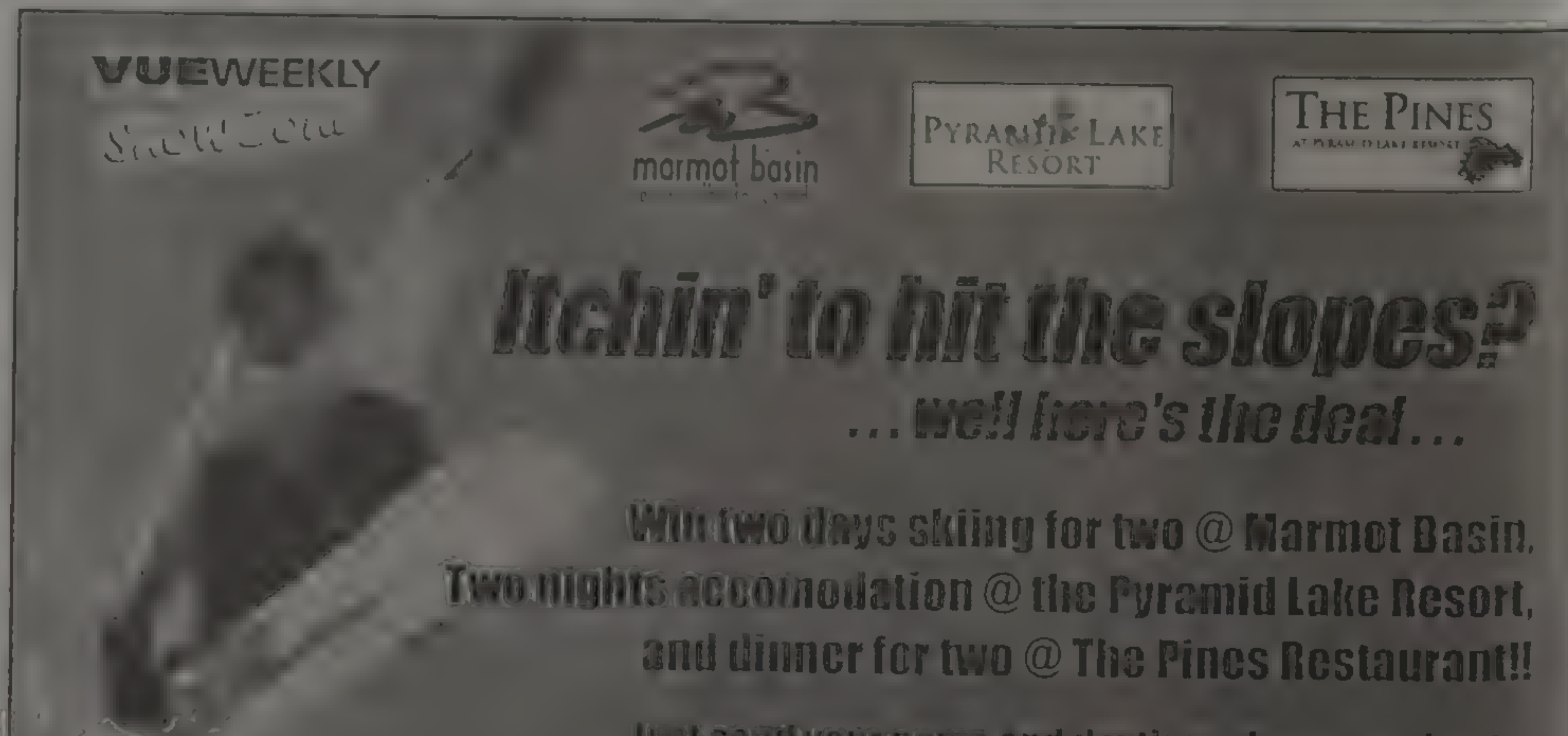
Silver Star - 74cm base, new snow 9cm, opening TBA
Big White - Hope to re-open Nov 22 due to warm temps
Apex - Opening TBA due to warm temps
Sun Peaks - Opening Nov. 23
Fernie - Opening Dec. 7
Kimberley - Opening Dec. 7
Panorama - Opening Dec. 14, race training starts mid Nov
Fairmont - Opening TBA
Kicking Horse - Opening Dec 14, 95cm base, 20 cm of new snow
Red Mt. - Opening Nov 24
Whitewater/Nelson - Opening Dec. 8
Powder Springs - Opening Dec 15, snow pack of 135cm

U.S.A

Big Mt - Opening Dec 7, May open Dec 1 & 2 weather permitting

All conditions accurate as of Nov. 21, 2001

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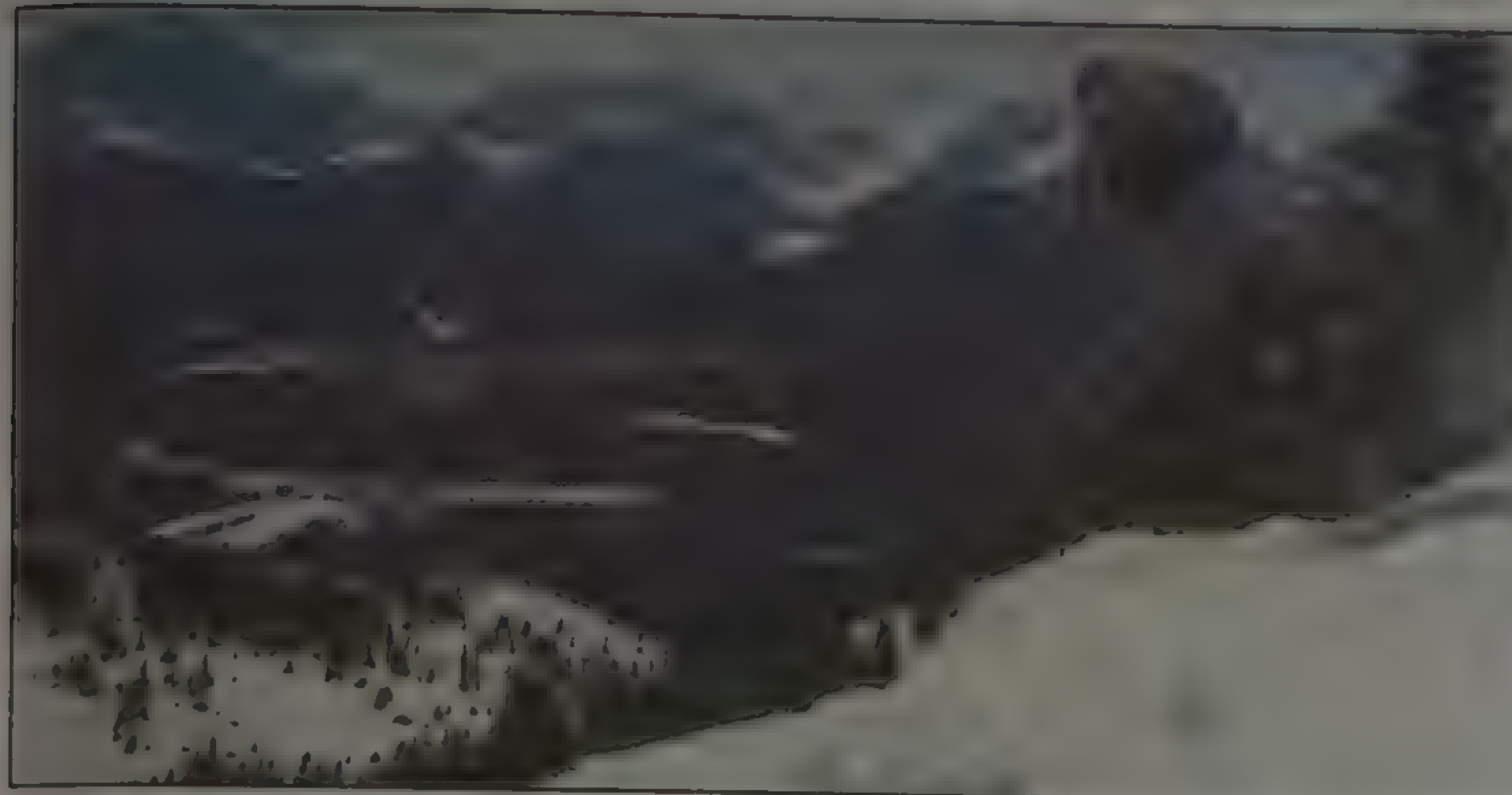
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There's a whole lotta lakin' goin' on



Lake Louise prepares to host World Cup, looks for guests

BY HART GOLBECK

Even though it's still only partially open, Lake Louise is nevertheless a pretty busy place as it completes preparations for the World Cup ski events, which will take place over the November 29 weekend. The ele-

ments haven't fully co-operated so far, so the snow guns are on high volume output. Anticipating that these less-than-ideal conditions will persist, Louise has increased its snowmaking capabilities by 50 per cent and added eight new Sno-Cats to push the manmade snow mounds around and ensure even coverage on the lower slopes as well

there are some great lift and lodging rates available. For instance, a stay at the prestigious Chateau Lake Louise will cost you only \$109 per night, and that includes your lift ticket and breakfast. There are plenty of ranches between here and Louise as well, so it shouldn't be too hard to pick up a bell on the way.

With five quads and 4,200 acres of skiable terrain, Lake Louise stands out as one of the top resorts in North America. The back bowls and cornices are an extreme skier's or boarder's delight, while those look-

ing for some wide-open cruising can find it on the Larch face. When I'm at Lake Louise, I like to get to the backside as fast as possible since there are many more skiable acres with a lot less traffic back there, especially in the morning. Temple Lodge, which is nestled in the back valley, is a great place to hang and take in some big air (and, of course,

a lot of tumbles) in the competition halfpipe. Personally, I respect gravity far too much to ever huck myself over the edge and ski the pipe, but I do respect the courage of those who do—and even the ones who do but really shouldn't.

SEE NEXT PAGE

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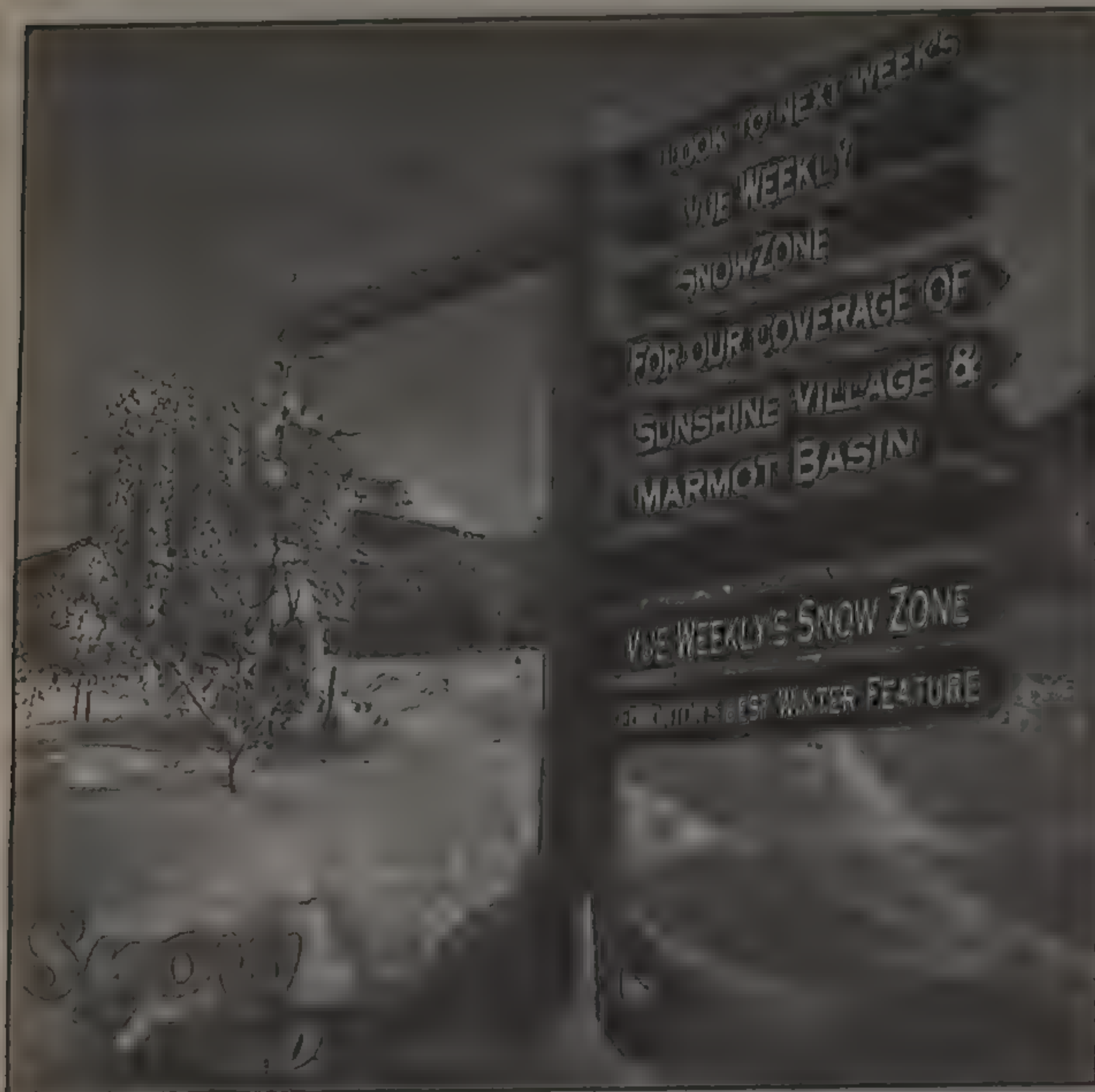
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Fall LINES

BY HART GOLBECK

The real deals

If you know someone in grade five or who was born in 1991, be sure to get them a Snowpass this year. This yearly offer is the invention of the Canadian Ski Council; for a \$10 administration fee you get a pass which entitles you to three free lift tickets at each of the mountain resorts as well as some of the local hills. Discounts on equipment and lessons are available as well. Applications are available at Sport Chek stores or online at www.snowpass.org.

Another great source of skiing bargains is the Sunshine/Marmot Ski Card, available for the first time this season. When you present this \$56 card on the slopes at either Marmot Basin or Sunshine Village your first and third lift ticket are free; all other tickets are \$13 off. A number of deals come bundled into the card as well at participating hotels, restaurants and services, including free wings at the Grizzly Paw in Canmore or 50 per cent off at the Fairmont Jasper Park Lodge.

Buzz bin

With each year comes yet another new set of buzzwords in the snowsports industry. This year's crop includes such intimidating terms as Mod Technology, Triaxial Braiding, Beta Technology, Power Channels, Triple Beta, Crossmax, Monocoque Titanium, Poweraxe, S Drive, Modified Autodrive, Piston

Chutes & Bowls

Continued from previous page

Wee ones become ski ones

Even though their lift tickets cost

Control and Biometric Program. Pretty impressive-sounding, but most of them are trademarked already, so don't even think about slapping them onto your idea.

I torch myself

The Olympic torch is set to embark on its journey across the United States to Salt Lake City and 11,500 individuals have been selected from 210,000 applicants to carry it. The lucky list includes such notables as Kurt Miller, son of Warren Miller and co-producer of many of those awesome ski films, and Glen Plake, whose trademark Mohawk has graced many of those very same films.

more than 50 bucks apiece, Lake Louise does offer some very affordable deals. For instance, they have a learn/return to skiing or boarding deal for \$180, which includes three days of lifts, rentals and lessons. If you have young children, Louise's

Free to be, you and me

This year's U.S. Open Freeskiing Championships will take place in Vail Colorado over the January 24 to 27 weekend. The four events are slope-side, big air, halfpipe and skiercross, all of which are traditionally associated with the snowboard industry, however, the evolution of shorter and more radical ski designs has allowed skiers to go to the edge and beyond. The first 100 entrants in each division will be registered to compete for \$40,000 (U.S.) in prize money. Check www.freezeonline.com for details and enjoy a cool webpage while you're there. ☺

ski and play programs are excellent; the kids get to learn basic skiing technique from professional instructors which is a boon to your back, a balm to your sanity and a valuable educational experience for the kids. Forty-nine bucks puts them in a full-day lesson with an instructor whether they're boarding or skiing.

For cheap accommodations, try the West Louise Lodge, which is only 15 minutes from the slopes. Until December 18, you can get accommodations for three nights, including lift tickets, for just \$177. There's even a swimming pool and co-ed saunas. The Lake Louise Inn, which is the closest to the hill, offers a similar deal for \$25 more.

Louise has an assortment of competitions planned this year, including three snowboard events. Over the January 26 weekend there'll be a halfpipe competition followed by Big Air and Slopestyle events in April. And don't forget about the torchlight dinner and ski parade every Friday night. Right after you finish your day's skiing, you can chow down on some après-ski appetizers at the mid-mountain lodge followed by a hot buffet and a torchlit ski down the slopes. ☺

Lake Louise

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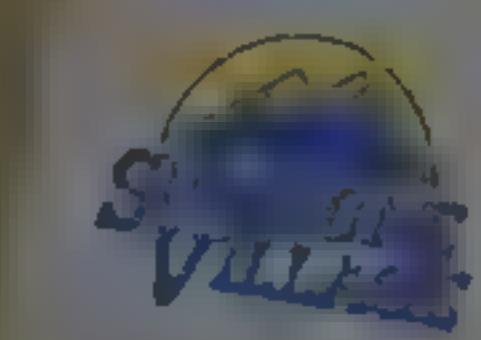
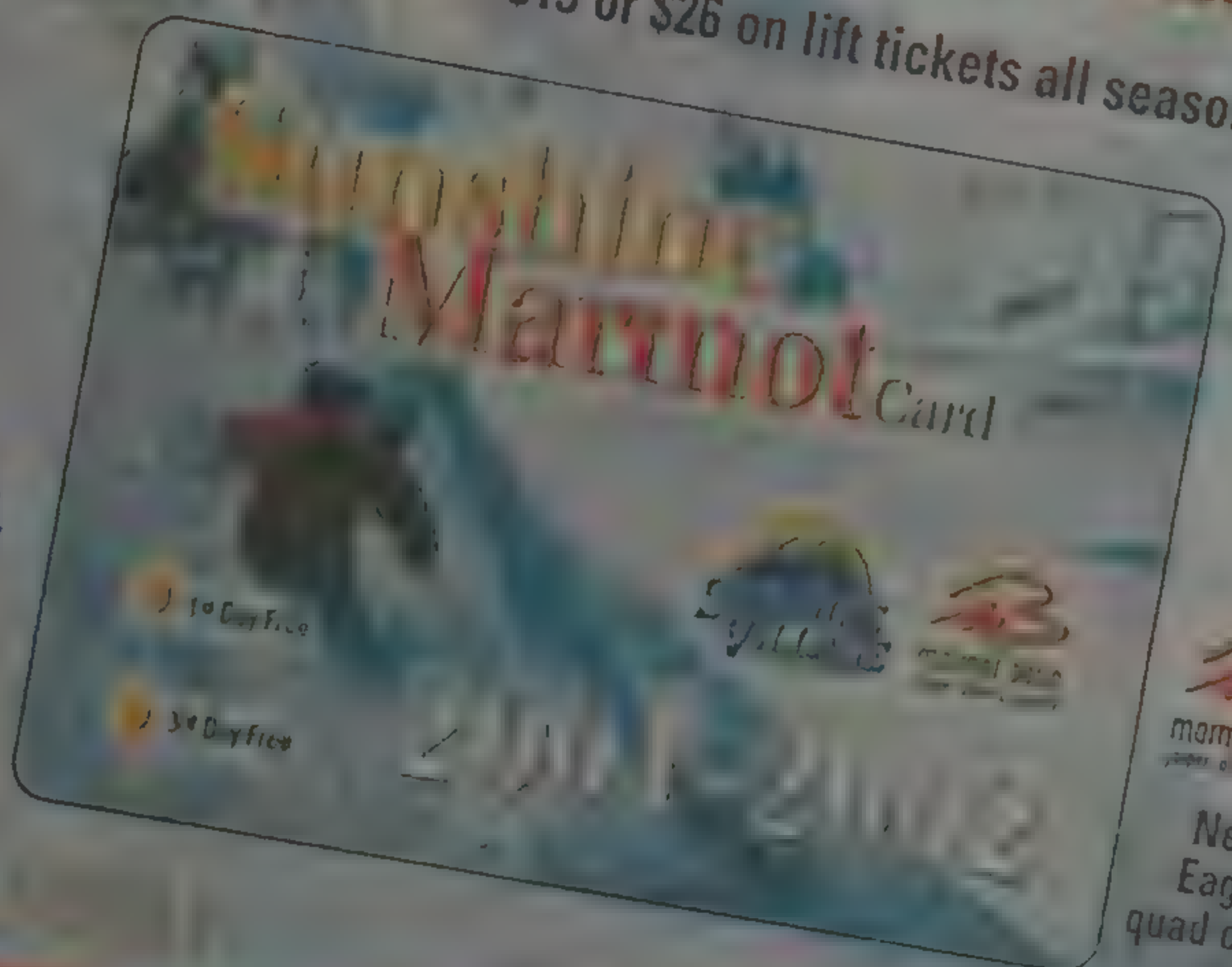
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PISTACHIOS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

Bridges (9028-Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself \$\$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at cafedeville.com) \$\$

Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$-\$\$\$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas

menu. \$\$

Jax Bean Stop Coffee & Bistro (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. Only smoking. \$\$

Nina's (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$-\$\$

Riverside Bistro (Thornton Court Hotel, 99 St. and Jasper Ave., 945-4747) Experience casual but elegant atmosphere with continental flavour and enjoy the most magnificent river view. Lunch, dinner, Sunday brunch. Reservations recommended. \$-\$\$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

Stormin' Norman's (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$-\$\$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$-\$\$

Tasty Tom's Bistro & Bar (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$\$

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

Café Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

Café La Gare (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmos-

phere, fireplace. Light breakfast, lunch or night-time snack. \$

Expresslonz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists gift-shop, special events. Licensed. \$

Jazzberrys Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

La Piazza (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-

0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chilli Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

An unengorged Nina's

Small portions detract from evening at atmospheric eatery

BY DAVID DICENZO

I'm not sure if I'm just getting cheap, or maybe I've been to too many hole-in-the-wall restaurants these past few months. Either way, I was somewhat disappointed recently with a restaurant that I'd really been keen to try out for a long time—Nina's in Old Glenora.

I'll explain what I mean by disappointed, but first let me say that Nina's measures up in the three departments most important to an establishment's success: food, service and atmosphere. The room is intimate and classy with a piano to your right as you walk in the front door. I also like that they're situated on a corner off 124 St. that almost frames the establishment and allows it to stand out amongst a stretch of shops and businesses.

You know what they say about location.

I had no problems at all with the service, either, although we did have a variety of people come to our table for different reasons. In a restaurant like this, the staff usually knows what they're doing so I'll assume the numerous helpers had teamwork in mind. Besides, it was a busy Saturday

evening with much to do. I'm not afraid of different faces if the service has some continuity to it.

The food was impressive, too. But taste aside, this is the area where I had the biggest concern. There was simply no value. Let's back up a bit. First off, I was starving and dying for some wine. I ordered a litre of the house Chilean Cabernet Sauvignon, which arrived at the table in one of those really tall, thin, four-sided bottles that you'd normally purchase to

restaurants

put something like olive oil in. I kept looking at the size, and sure enough, it only amounted to about four glasses of wine, which convinced me that we were short-changed. I was right. However, when our waitress brought me the bill, it said half a litre. So be it—a small mistake on the server's part, but I knew it wasn't a litre.

Any portobello in a storm

Our appetizer was beautiful and a great combination—a portobello mushroom stuffed with smoked salmon, red onion and cream cheese all atop a bed of wilted spinach. I just love portobellos for their meaty flavour and texture and combined with the other ingredients, it made for a tremendous starter. Kate then tried the seared breast of duck with braised red cabbage and an apple corn salsa (about \$22) while hungry boy went with the linguine de la mer, a pasta dish prepared with prawns,

scallops, tomatoes, basil, vodka and cream (\$17). The duck came out on a small plate with a potato side dish and two pieces of meat that were comparable to the flat part of a large chicken wing. (See? I have been to too many holes lately.) Kate said no to the cabbage—but not because anything was wrong with it; it just wasn't her taste. Overall, she liked the dish.

My pasta can be best described as a small swirl placed in the middle of a large bowl. I also liked it a lot, but there wasn't much to it. I wasn't banking on Flintstones portions or anything, but I didn't expect to drop \$80 with a tip and walk out without a dent in my hungry belly. Even little things like the bread came in diminutive portions—they jammed four slices of a thin baguette into a tiny Hollie Hobby-type basket which looked more suited for a dollhouse than a dinner table.

Hey, I'm no expert, but I gather that the powers that be at Nina's are more interested in creating atmosphere and interesting dishes than concerning themselves with value. That's cool with me. I just don't see why you can't have both. Food should be enjoyed and you should leave a place satiated and happy. I'm not saying that everything on the Nina's menu will leave you unsatisfied, but that was definitely the case with the two of us.

Looks like it's time to add a fourth criterion to my foolproof formula. ☺

Nina's Restaurant
10139 124 St. • 482-3531

All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old

fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

DISHWEEKLY

Continued from previous page

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234)

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DISHWEEKLY

Continued from previous page

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$. The Russian Tea Room (10312 Jasper

Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and Industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food. \$

The Old Spaghett Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. \$\$

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DISHWEEKLY

Continued from previous page

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-5151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Crab-a-Bite (10351 Whyte Ave., 433-3336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan-fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of

Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, *Edmonton Journal* Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; *Edmonton Journal* four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park. 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

Parkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

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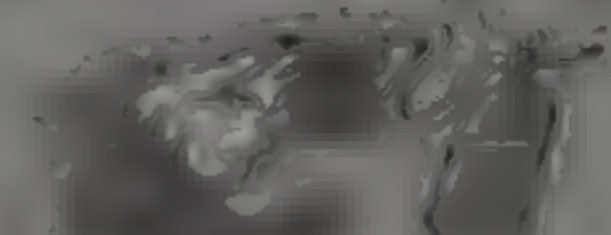
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IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave discuss the ex-captain's return and the Mullet's ankle. Dougie might be wishing he never left town, although he's got millions—and man, do we mean millions of reasons to get over it. As for our Canadian Olympian, Ryan Smyth is an animal on the ice, so we say give him three more weeks to come back. Okay, four.

John: St. Louis was just in town—what should we talk about?

Dave: Uh... the ongoing development of Jan Horacek?

John: It was kind of embarrassing watching the tribute to Doug Weight on the big screen for his first game back in Edmonton.

Dave: Exactly. That was ridiculous. I love Weighter and all, but a video montage showing him visiting hospitals and shit? C'mon—this is friggin' hockey.

John: I think the Europeans have the right idea.

Dave: I feel a soccer story coming on.

John: I mean, when Luis Figo

played his first game in Barcelona after going to Real Madrid for big bucks, they had to pick all the cell phones off the field that were thrown at him before play could start. There isn't a single fan who wouldn't take a job with an employer willing to double their salary—those who say they wouldn't are liars—but you've got to expect people to be pissed off when you do.

Dave: Weight actually looked choked after the game (he is an emotional guy, after all) but I don't understand why. The people showed their love at first and when the game started, Weighter was just another opponent to boo—and rightfully so. It wasn't a personal thing. Like his contract—it was just business, ya know?

John: It was nice to finally hear the fans booing. Unless the whole ass-kissing thing was just to throw Weight off his game, in which case it was a brilliant idea.

Dave: Oh, he was thrown off all right. But that had more to do with a smothering Toddie Marchant than anything else. Not so easy playing against the Oil as opposed to playing on them.

John: After the way they played against St. Louis, I wonder if Weight was wishing he was back here. Now that I've seen the Blues live, I'll tell you, this team is not as good as it was last year.

Dave: You're bang on there. Last year they were deeper, younger and the one department where they needed to improve—goaltending—is actually worse. Good work.

John: And Jochen Hecht... what a game he had. How ironic that on Doug Weight's return to Edmonton,

Hecht—the main component of the deal for the Oil—is the first star.

Dave: That's a kick south of the border, eh? I'm sure that's part of what Weight looked so down about—not Hecht specifically, but the fact that the Oilers are flying with the new guys while the ex-captain and his team are struggling.

John: And what about Ryan Smyth?

Dave: Aw, every time I talk about Smytty I get sad. What I've found interesting is the apparent outpouring of emotion in hockey circles due to his injury. People respect Smytty for his game and courage and they like us, find it a big blow to lose him. No one gave a crap when Martin Straka busted his leg.

John: When you consider the way Smytty played during the 194 straight games he appeared in, it's a miracle he hasn't been injured until now. Now we'll get to see what kind of depth the Oil have. If the 7-1 shellacking on Chicago was any indication, I think everyone will do alright.

Dave: They played a good road game to get the tie with Vancouver and then doused the Blues. Undeclared in the first two games P.S. (Post Smytty). I'll take that.

John: Everyone will have to pick up their game—how's that for a cliché?

Dave: You talk the hockey talk John.

John: Calgary's proven what you can accomplish when you work hard every night. I look forward to the Calgary-Edmonton Western Conference final.

Dave: Let's not get too ahead of ourselves. ☺



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The Reliable suspects

GABINO TRAVASSOS



You can always count on Old Reliable for top-notch alt-country songwriting

By GABINO TRAVASSOS

Last year, Old Reliable released their second alt-country CD, and although they have two songwriters in the band, one of them stepped aside so Mark Davis could write an entire cycle of songs about the life and death of his girlfriend Katherine Keglowsch. One album of songs may not have been enough to completely capture Davis's feelings about her battle with breast cancer, but to everyone in the band it felt right.

Now it's been about a year since the release of the stirring *The Gradual Moment*, and their third, as-yet-untitled CD is nearly complete—and it consists entirely of songs written by the group's other songwriter, Shuyler Jansen. You'd think doing things this way would create some tension in a band.

"The songs are great," says Davis. "The songs are some of the best songs I've heard come out of Alberta. It'll be a lot more rock 'n' roll, a lot more country rock than the last one. It's not thematic like the last one. Other than the fact that most of the songs are inspired by a woman. Or women, for all I know."

"There's definitely some songs

about a woman," says Jansen, referring to a recently-ended, long-term relationship of his. "There's a song about Kathy on there too. And one about my grandfather. A song about the devil. And a song about the oncoming apocalypse, of course."

The CD will continue the instrumental excursions that worked so well on its predecessor. "There's one instrumental that's done five different ways," says Jansen. "It's done country style. A more sombre style. A big electric guitar one. The strings play one. And one where Mark whistles. It's kind of this

Unforgiven/Clint Eastwood kinda Western thing. It's got the interludes and stuff, but it's all the same song so it'll bring you back to the same mood, hopefully."

"Someday," Davis adds, "we're going to make an instrumental record. We might make it in conjunction with the fourth one and release it as an EP in a cheaper package."

The big surprise is the fourth CD will showcase the songwriting of new band member, a lanky Nordic cowboy by the name of Shawn Jonasson. And this weekend's show is the first time Jonasson's songs will be played live in Edmonton. "The women in the audience have been happy about the new blood," Davis says with a laugh. "Shawn's been popular, especially in Vancouver."

The Naked and the Mark Davis

At their first live show back in 1994, the band called itself Mark Davis

and Old Reliable—essentially, it consisted of Davis and some remnants of the country/ambient/stoner rock band The Naked and the Dead. Their first five years together resulted in one CD, 1999's *Gone Are the Days*, and a long list of local musicians who practiced and performed with Davis and Jansen before they adopted Tom Murray (Pal Joey) on bass and Scott Lingley (Minstrels on Speed) on drums. That list of alumni includes the likes of Brian Kassian (My Dog Popper), Sherri-Lee Heschell, Josh Stevenson, Jody Shenkarek, Mike Silverman (Naked and the Dead), Chris Smith, Robin Hunter (The Imagineers) and Jon Kolskog. And banjo-playing fiddler Jay Kuchinsky. (Murray recalls the last show they played with "Kuch" at the City Media Club: "When we played that set without Jay, that rock set, he said we sounded like pussies." So long, Jay.)

Seven years ago, Mark Davis was part owner of Blackbyrd Myoozik and his debut was as an opening act for the Corb Lund Band. "I didn't play anything until I was 24," he says. "I knew it would be my biggest regret in life if I didn't learn how to play an instrument. All I know is I was shaking like a leaf at that show I don't shake so much any more."

Scott Lingley's first Old Reliable show came a little later. "Ernie Gambler opened that night. That was the last show before Mike went away, and I watched you guys play and then I asked you if you needed someone to play drums with you while he was gone."

"He was mesmerized," jokes Davis. "He thought we were that

good and he had to join."

"It wasn't completely like that," says Lingley. "I was starting to listen to country a little bit and Minstrels on Speed was on the way to breaking up. You know how it is—you gotta start looking for your other options, and before Minstrels on Speed had played their last show I'd played my first show with Old Reliable. I think I only played a snare drum. They wouldn't let me have a whole drum kit."

Tom Murray's first Old Reliable show came when they opened for his band Pal Joey. "It was right at the end of Pal Joey," he says, "and like Scott, I was looking at the options."

Jonasson is a relative newcomer, although he plays guitar on all three albums. "I was on the first album on a couple songs, and I joined maybe a year ago," he says.

"We asked him to join last year," says Jansen. "He started rehearsing with us for the *Gradual Moment* CD release because he played on nearly every song on the record. He won the prize for playing the best on the record. He came up with the best parts, that's for sure."

Me and Mr. Jones

Although Jansen has a songwriting monopoly on this upcoming release, he's the biggest fan of the four other players. "These guys are fucking hot in this band!" he announces. "We're all friends, and we were all friends before we started playing in this band together. I was playing this kind of stuff with some members of Deadbeat Backbone [in 1990]. I've always liked country music. We

loved the dramatic country stars, like George Jones. We're all from here, and country/roots music in Alberta is pretty much the music. It comes pretty natural to everyone in this band."

Old Reliable's audience has expanded to include more than just their friends and family. Radio play on CBC, CKUA and CJSR has meant a chance to tour and attract audiences to their sprawling country/noise jams and their tearful waltzes. That capacity to turn a room into a wild two-stepping dance marathon continues to surprise them.

"We did this show at the Rev," recalls Murray. "We're playing this really slow waltz and we're struggling against the dance music from Lush. Off to the side is this guy. He's drunk and he's just come from Lush, and he's standing right beside me, mocking me, making fun of the music. And he's doing this whole thing and he's pissing me off. And I go right up to his face, and he's so drunk he doesn't care. Then he looks down into the audience and sees all these beautiful girls and it suddenly clues in, and he goes down into the crowd and starts dancing. And he had a great time after that."

"And now he's in your band!" I add.

"Yeah, that's Shawn," laughs Tom. "To me, that was the coolest thing ever. It defused the situation. He decided he was going to have a good time." ☺

Old Reliable
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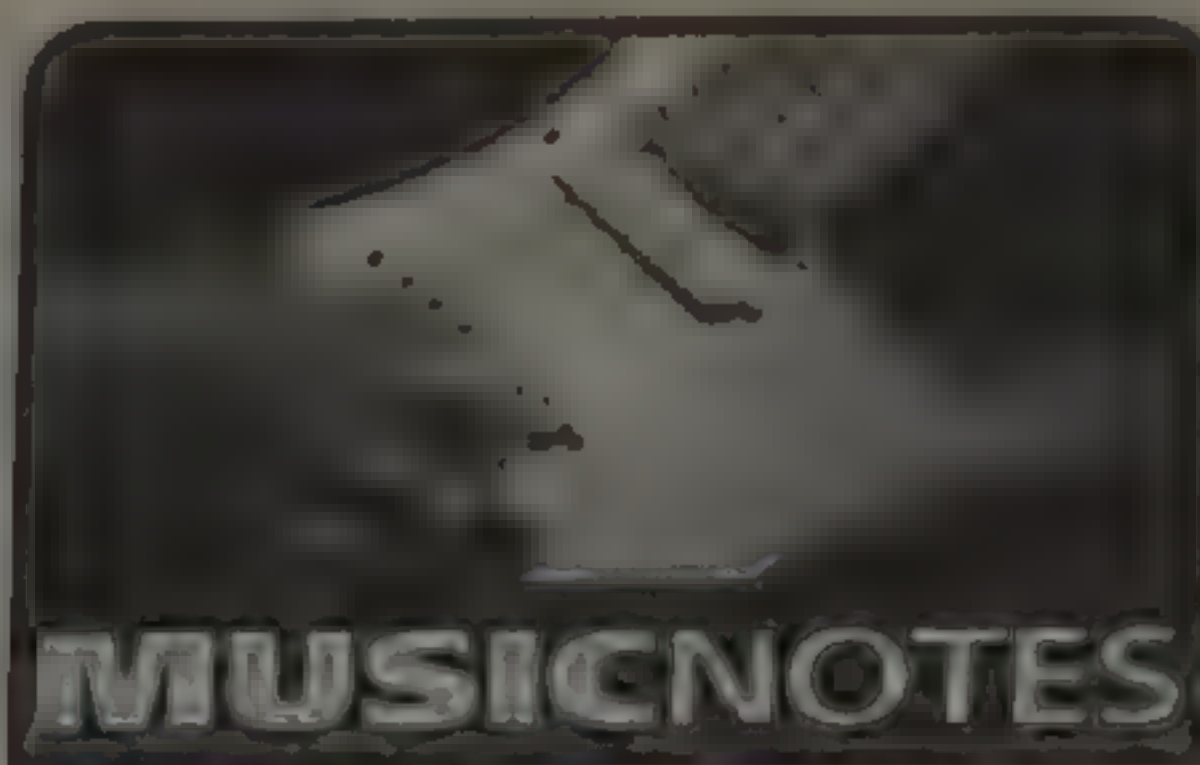
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BY PHIL DUPERRON

Jez dispenser

James Keelaghan • With Jez Lowe • Myer Horowitz Theatre (SUB, U of A) • Sun, Nov 25 James Keelaghan met up with Jez Lowe a few years ago while touring in England and they discovered they had a mutual admiration for each other's music. They're both folk-oriented singer/songwriters, but they're from completely different backgrounds—Keelaghan called Calgary home until a recent moving to Winnipeg, while Lowe is from rainy England. When they next hooked up on the festival circuit in Australia, Keelaghan says, "We vowed if we ever had a chance to tour North America together, we'd do it."

Well, that time has arrived. Keelaghan had just got off a ferry on Gabriola Island after a few dates in the southwestern United States when I caught up with him. Keelaghan and Lowe are both used to doing solo performances and this is the first time they've pooled their musical resources to form a duo. They'll be performing

some Alberta dates together before heading off to the eastern States. Keelaghan says that over the last decade he's built up a good fan base south of the border, where the shows are good and the exchange rate doesn't hurt. "I certainly like coming back with American money in my pocket," he notes.

At least the increased border security following the September 11 tragedy hasn't affected the flow of music. Despite a good show of force, Keelaghan says the border is "just as secure or insecure as it might have been three months ago." One thing he definitely did notice was an initial drop-off in attendance at his shows following the attacks. But things are looking up again. "People, for whatever reason, have decided that you can't just turn your life off," he says. Besides, people have realized that "a good remedy for what ails you is live music. Things change and people change with them. As far as getting back to normal—what's normal? For most people it's all about putting food on the table. As far as I know, that hasn't changed."

Despite their different upbringings, Keelaghan and Lowe write songs with similar themes, dealing with the lives of working class folks. Lowe's songs tend to revolve around dust-covered coal miners, while Keelaghan's concentrate more on life on the prairies. Growing up in the city hasn't stopped Keelaghan from writing songs about rural men and women with wheat and earth in their blood. "If you're lucky," he says, "you end up being a keen observ-

er of your own local environment. I've spent a lot of time listening to people's stories and turning them into music."

'Stomp making sense

ESPCA Benefit Shows • Stars • Fri, Nov 23 (featuring Curbstomp, Defeat, Blacken) • Sat, Nov 24 (featuring Compromise, Closure, Backroadz) If you're trying to raise money for homeless animals, what better way than inviting a bunch of super heavy metal acts to the stage so people can give until their ears bleed?

Edmonton has a long-standing reputation as a metal-friendly city. Shawn Thompson, drummer for Curbstomp, thinks it's well-deserved. We're still a long way from the halcyon days of metal, when bands like Disciples of Power had massive shows with hundreds of bodies flying around the mosh pit, but people's taste for the hard stuff seems to be coming back. "Lately the scene is starting to pick up," says Thompson. "I hang out with a lot of guys from other heavy bands and, from what I've seen, it's starting to pick up. Lately I think Edmonton's got a really good live music scene."

If you haven't been to a Curbstomp show since they started up a couple years ago, you've been hanging out in the wrong bars. "Shit," says Thompson, "we've played everywhere in town that takes heavy music. It's definitely a bonus they're playing heavy music on Whyte Avenue again." He blames the hairspray and makeup of '80s glam metal for scar-

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Nov. 22—Pete Turland at Blues on Whyte • Tineta and Electric Avenue at Casino Yellowhead • Alterations Trio at Four Rooms Restaurant • Gamakat at King's Knight Pub • Doug Stroud at Lion's Head Pub • Billy Ringo and Quickdraw at Longriders Saloon • Stash Rock Trio, Red Seed at Rev • Dave Hiebert at Sherlock Holmes Capilano • Dwayne Allen at Sherlock Holmes Capilano • Chuck Belhuimer at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • New Meanies, 3 Days Wiser at Sidetrack Café • Curbstomp, Defeat, Blacken at Stars • Mark Reeves at Sugarbowl Café (University) • Jen Patches, Anna Bonbon at Tim's Grill • The Dears at Tin Pan Alley • Rotting Fruit at Urban Lounge • George Hayden and the New Orleans Connection, Tommy Banks, Denzil Sinclair at Winspear Centre • Bryn Roberts Quartet at Yardbird Suite • Jerrold Dubyk Trio at Zenan's on 1st

Friday

Nov. 23—Pete Turland at Blues on Whyte • Stacey Earle at Bonnie Doon Hall • Lionel Rault Band at Capitol Hill Pub • Robin Kelly at Casino Edmonton • Tineta and Electric Avenue at Casino Yellowhead • Carla Rugg and Her Disciples at Concordia University College • Patsy Amico and Brian Gregg at Expressionz Café • The Shufflehounds at Fatboyz • Colin Hay at Festival Place • Ian and Fred at Four Rooms Restaurant • The Stone Merchants at Highrun Club • Ten Inch Men at King's Knight Pub • Doug Stroud at Lion's Head Pub • Billy Ringo and Quickdraw at Longriders Saloon • Scona Brae, Maple Creek at

Masonic Hall • America Rosa at Mezza Luna • The Cleats, Wednesday Night Heroes at New City Likwid Lounge • Old Reliable, Tim Balash and the Chrome Magpies, Shitstorm at Rev • Dave Hiebert at Sherlock Holmes Capilano • Dwayne Allen at Sherlock Holmes Capilano • Chuck Belhuimer at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • New Meanies, 3 Days Wiser at Sidetrack Café • Curbstomp, Defeat, Blacken at Stars • Mark Reeves at Sugarbowl Café (University) • Jen Patches, Anna Bonbon at Tim's Grill • The Dears at Tin Pan Alley • Rotting Fruit at Urban Lounge • George Hayden and the New Orleans Connection, Tommy Banks, Denzil Sinclair at Winspear Centre • Bryn Roberts Quartet at Yardbird Suite • Jerrold Dubyk Trio at Zenan's on 1st

Saturday

Nov. 24—Mark Reeves at Black Dog • Pete Turland at Blues on Whyte • Lonesome and Then Some, Tom Phillips and the Men of Constant Sorrow, Kevin Smith at Bonnie Doon Community Hall • Lionel Rault Band at Capitol Hill Pub • Robin Kelly at Casino Edmonton • Tineta and Electric Avenue at Casino Yellowhead • Tim Roland at Expressionz Café • Alterations Trio at Four Rooms Restaurant • The Stone Merchants at Highrun Club • Mr. Lucky at J&R's Grill and Bar • Ten Inch Men at King's Knight Pub •

Doug Stroud at Lion's Head Pub • Billy Ringo and Quickdraw at Longriders Saloon • America Rosa at Mezza Luna • Rayovaq, Hot Little Rocket, Matt Pahl, The Politburo at New City Likwid Lounge • Econoline Crush, Mudmen at Red's • Dave Hiebert at Sherlock Holmes Capilano • Dwayne Allen at Sherlock Holmes Capilano • Chuck Belhuimer at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • New Meanies, 3 Days Wiser at Sidetrack Café • Compromise, Closure, Backroadz at Stars • Mocking Shadows at Tin Pan Alley • Rotting Fruit at Urban Lounge • Bill Jamieson at Yardbird Suite

Sunday

Nov. 25—My Huge Ass at Blues on Whyte • James Keelaghan, Jez Lowe at Myer Horowitz Theatre • Mad Caddies, Belvedere, Flashlight Brown at Rev • King Muskafa at Sidetrack Café

Monday

Nov. 26—The Twisters at Blues on Whyte • Doug Stroud at Lion's Head Pub • Mad Caddies at Rev • Tim Becker at Sherlock Holmes WEM • Dave Babcock and the Nightkeepers at Sidetrack Café

Tuesday

Nov. 27—The Twisters at Blues on Whyte • Chris Wymers at Druid • Doug Stroud at Lion's

Head Pub • Ted Ross at Longriders Saloon • Shane Young at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Dave Babcock and the Nightkeepers at Sidetrack Café

Wednesday

Nov. 28—The Twisters at Blues on Whyte • Doug Stroud at Lion's Head Pub • Ted Ross at Longriders Saloon • Shane Young at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Stewart McDougall, Dave Babcock and the Nightkeepers at Sidetrack Café • King Ring Nancy at Urban Lounge

Thursday

Nov. 29—The Twisters at Blues on Whyte • Brett Miles Trio at Four Rooms Restaurant • Portal at King's Knight Pub • Don Ross and Raylene Campbell at Latitude 53 • Doug Stroud at Lion's Head Pub • Damian Marshall at Longriders Saloon • Coldspot, Stash Rock Trio, Red Seed at Rev • Shane Young at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • The Nomads at Sidetrack Café • Karl Roth at Tin Pan Alley • Granny Dynamite at Urban Lounge • The Klezmatics at Winspear Centre

ing people away—and into the waiting, heroin-punctured arms of grunge. It's taken another decade for old metal standards like Pantera and Anthrax to come back into vogue. "There's definitely more opportunities for bands like us now," Thompson says.

Although Curbstomp doesn't have a studio CD out yet, they have been flogging a live demo hoping to raise some interest. Plus it's something for their fans to put in their pockets (besides their broken teeth) to remember being Curbstomped. Thompson says the band "wants to build up a fan base—you know, an actual following—before we start throwing money around. We don't want to be a local band that puts out a disc that's not up to snuff. It's like anything else: you get what you pay for." It ain't easy coming up with the money for a quality recording, especially when you're all working stiffs. Thompson drives a Zamboni and fixes playgrounds for a living, while the rest of the band have suitably soul-numbing jobs to keep their angst levels nice and high. "It's the real world," says Thompson. "You've got to live in it, not around it."

While auditioning for their second guitarist and newest member Dan Ham, Thompson says he noticed tons of people out there, all trying to break into the music scene. This glut of musicians and bands doesn't worry him, though. "It doesn't really matter how saturated it is, if you've got that certain something that turns heads. It's not something you can exactly put your finger on or really identify, but if you've got it, you've got it. I don't care how many bands are playing in the same genre; if people are going to listen to you and like you, it's because you're doing something different, something unique."

Cleats, don't fail me now

The Cleats CD Release Party • New City Likwid Lounge (Fri, Nov 23—no minors) • Spruce Ave Hall (Sat, Nov 24—all ages) If you're into local live music you've probably seen the Cleats' Nik Kozub working the soundboard at a couple shows or unwittingly heard his recording talents on a number of discs. If not, pick up a copy of *Lost Voices Broken Strings*, the Cleats'



first full-length disc, and you'll hear some strong local talent. Kozub recorded, mixed, produced and engineered it himself before handing it over to Vancouver's Longshot Music for pressing. "Lately I've been doing a lot more recording than working sound," says Kozub. "That's how I make my living, which is great. As far as recording, I've been pretty much getting all the punk rock gigs." For instance, Kozub also recorded the Wednesday Night Heroes disc, which has all ready sold out its first pressing, and he's currently working with Wrekdefy. But he's no one-trick pony either—he's also working with a traditional Polynesian band called Cane Fire.

When he's not busy working in his studio, Kozub sings and plays bass in the Cleats with bandmates Chris Venner on guitar, drummer Earl Phillips and the newest member, second guitarist Eric Budd. In the five years the Cleats have been around, Kozub has learned that if you want things done right, there's no point looking past the mirror. "I think the people who are serious about being involved in the music scene—and not just punk rock—if they want to get it right, they've got to do it themselves," he says. "I knew if the Cleats were going to record an album, I was going to have to do it myself. Sometimes it seems like a day job, but as far as day jobs go, I'm sure glad I'm doing this one. I'd rather be working with music and putting out records than anything else. All I've ever wanted to do with my life is music. It's what I went to school for and it seems to be growing. Hopefully it will grow to the point where I'm actually making real money."

The Cleats have a sound reminiscent of the early, formative years of punk, even doing a bang-up cover of the Stiff Little Fingers' "Alternative Ulster" on the new album. And just because it's 21st-century Canada instead of the nervous streets of Northern Ireland in the late '70s doesn't make it any less relevant today. "That's the stuff I love," says Kozub, "early SLF and the Clash. They weren't necessarily trying to be punk bands. They were just making music that was so stripped-down and raw it ended up being punk. The reason the old stuff is still so popular is because they were good

songwriters. We're not just trying to play as fast and as annoying as possible. People are starting to realize what they like; they're getting a handle on the kinds of music they like. That's why the quality of bands has gone up. People's tastes have gotten better.... They've smartened up and the bands care more now. It's a promising time for live music right now—for once."

Like a Roth to a flame

Karl Roth • Tin Pan Alley • Thu, Nov 29 The face staring out from the jewel case is a cross between an outlaw biker and Buddha, except of course for the prominently displayed fiddle. The face belongs to Karl Roth, the case to his third disc, *Almost Behavin'* (available on his own label, Too Hot Music). Roth is from Calgary, which he says is not his fault. He plays swing jazz—not to be confused with the music popularized during the short-lived '90s "swing revival," which Roth says was actually jump blues. He speaks with authority when it comes to the ins and outs of musical genres—which is not surprising, because he says he's been playing music "fucking forever."

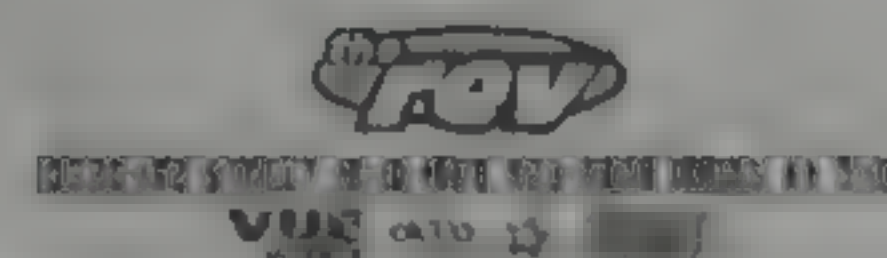
As a jazz fiddle player, Roth belongs to a musical niche so specialized he's virtually its only member, but that hasn't stopped him from making a steady living from it. "That's what I do," says Roth. "I do all the booking, all the business. I do all the recording in my own studio. All I've done for the last 25 years is play music. I'm a player. I'm the real shit." He generally plays alone or with a couple of guitar players (as he will at this Thursday's disc release party), but he can put together a full five-piece band depending on "who's throwing money at me."

Roth's deep, soothing voice makes him sound like he doesn't have a care in the world, but there's some fire burning just beneath that placid surface and he has no qualms talking about it. "I have absolutely no respect for commercial radio in Canada," says Roth. "Even in the States there are stations putting out more interesting stuff. The days of a DJ playing something because he thinks it's groovy are gone. With the corporate head offices in Toronto or whoever deciding on the playlists, it's just not like it used to be. Everywhere you go, you hear the same ubiquitous corporate music. If it wasn't for the CBC, I wouldn't have a hope in hell of getting any national coverage. It's the closest thing we have to a radio station preserving a semblance of Canadian culture on a national level. CKUA does a good job in Alberta; it's just too bad they're not national." ☐

the rev

UPCOMING

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FRIDAY NOVEMBER 23RD



FRIDAY NOV 30 2001



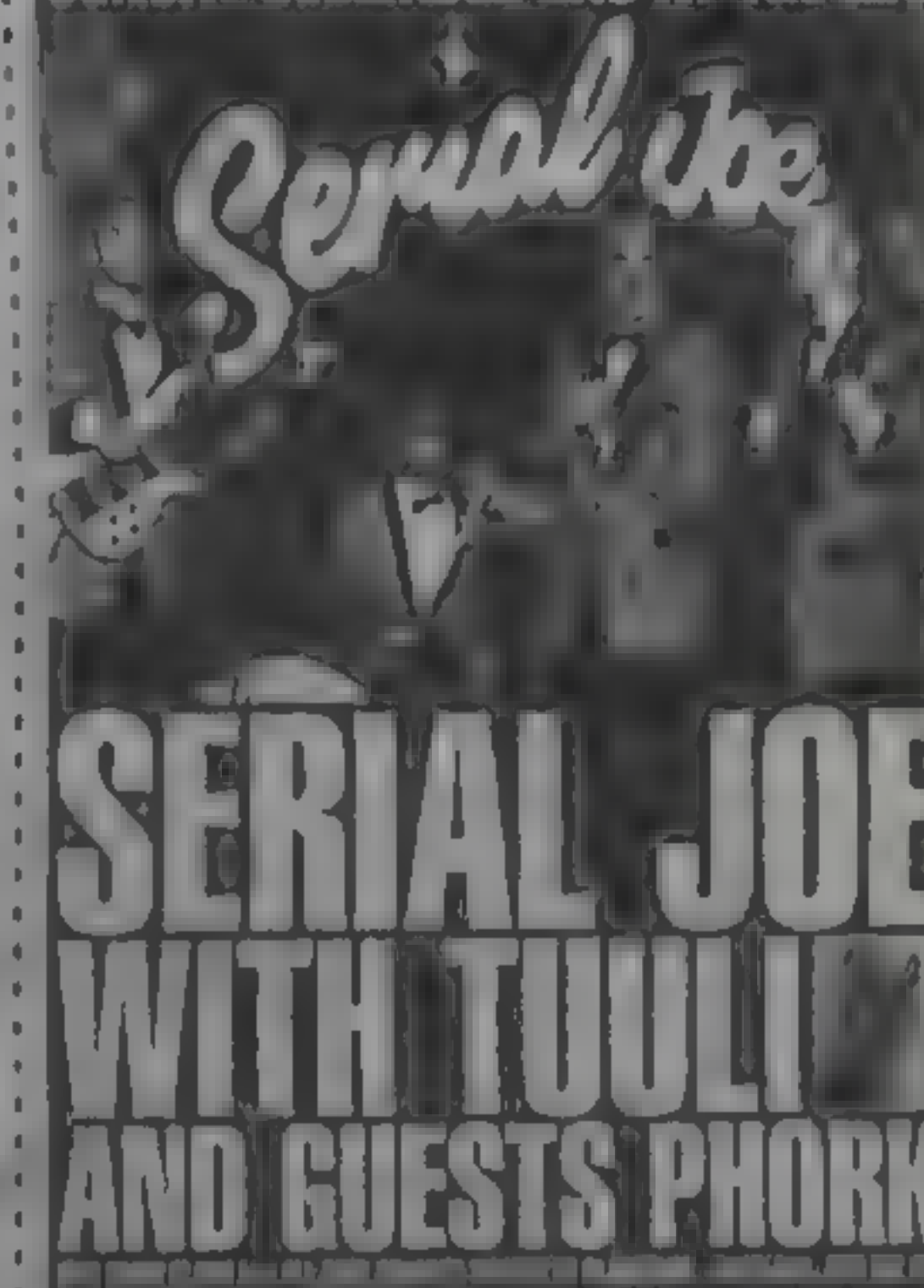
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THURSDAY NOVEMBER 29
COLD SPOT
WITH STASH ROCK TRIO
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COMING SOON

Thursday, November 22nd
Cold Spot
Stash Rock Trio
Red Seed (Winnipeg)

Friday, November 23rd
Old Reliable
Tim Balash and the Chrome Magpies
Shitstorm

Sunday, November 25th
G.A.D. Concerts and Fat Wreck Chords present:

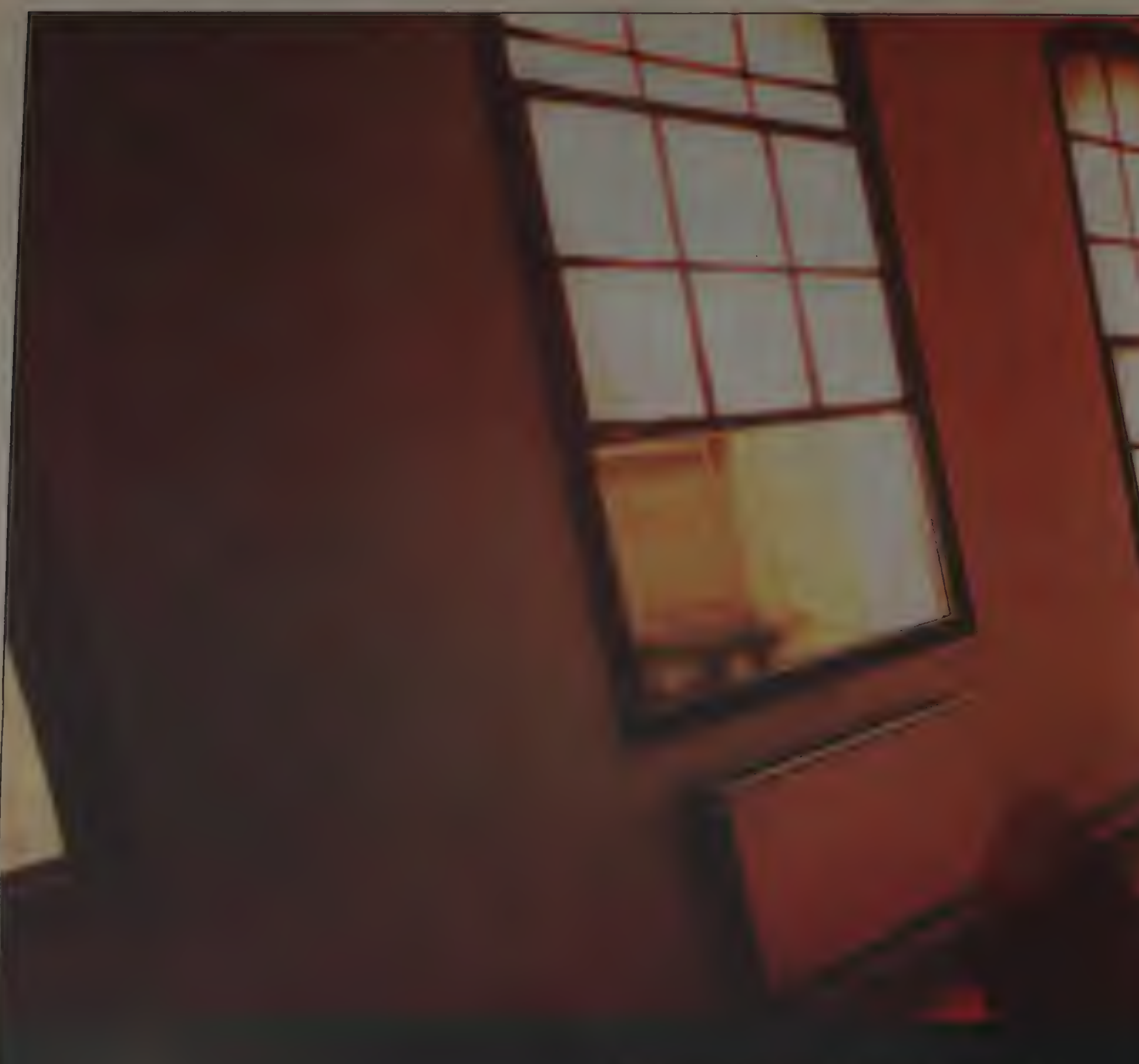
The Mad Caddies
Flashlight Brown
Belvedere (Calgary)

Tickets are available at Farside, Freecious, Blackbyrd, and The Rev
Doors at 7:00 show at 8:00
This show is all ages

doors for all shows at 9:30 (unless otherwise stated)

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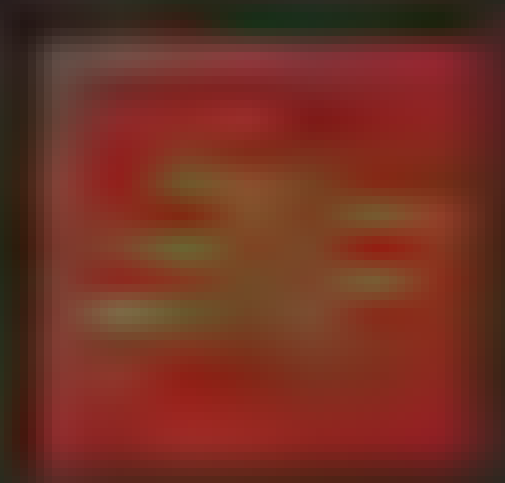


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MUSIC

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MUSICWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.
Deadline is 3pm Friday.
Turn to "More Music" on page 26 for day-to-day listings.

ALTERNATIVE

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. FRI 23: The Cleats (CD release party), Wednesday Night Heroes. SAT 24: Rayovaq, Hot Little Rocket, Matt Pahl, The Politburo. FRI 30: Layaway Plan, Filmmaker, Drive By Punch. SAT 1: Snailhouse, Aaron Booth, Shady Pines.

REV 10030-102 St., 424-2851. THU 22: Stash Rock Trio, Red Seed. FRI 23: Seven Year Anniversary Show: Old Reliable, Tim Balash and the Chrome Magpies, Shitstorm. SUN 25 (6pm door): Mad Caddies, Belvedere, Flashlight Brown. All ages event. TIX \$15 adv.; \$17 @ door. MON 26: Mad Caddies. THU 29: Coldspot, Stash Rock Trio, Red Seed. FRI 30 (10pm): Woodabeen (EP release party), This Civil Twilight, Turbinado. \$6 cover. SUN 2: Serial Joe, Tuuli, Phork.

TIM'S GRILL 7106-109 St., 413-9606. FRI 23: Jen Patches with Anna Bonbon.

BLUES AND ROOTS

ALBERTA ROOTS MUSIC SOCIETY

•Masonic Hall, 10318 - 100 Ave., 420-1757. FRI 23 (8pm): Scona Brae and Maple Creek. TIX \$12 @ TIX on the Square.
•Bonnie Doon Community Hall, 9240-93 St., 420-1757. SAT 24 (7pm door): Lonesome and Then Some, Tom Phillips and the Men of Constant Sorrow, Kevin

Smith. TIX \$12 adv. @ TIX on the Square, \$15 @ door. •Stanley Milner Library Theatre, 102 Ave., 100 St., 420-1757. SAT 1 (7pm door): Dennis Lakusta with Tom Wilson, Doug Wait, Wendy McNeill, Bob Jahrig and Andy Donnelly. Live recording project. Not recommended for children under 12 yrs. TIX: \$12 adv., \$15 @ door. Adv. tickets @ Alfie Myhre's Music, Blackbyrd Myoozik, Clea's Bookshop, Sound Connection, TIX on the Square.

THE ATLANTIC TRAP AND CILL 7701 Calgary Trail South, 432-4611. •Every THU (9pm): Open mic night with Leona.

THE BLACK DOG FREEHOUSE 10421 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 24 (3-6pm): Mark Reeves. SAT 1: Graham Brown.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 22-SAT 24: Pete Turland. SUN 25: My Huge Ass. MON 26-SAT 1: The Twisters. SUN 2: Cool Blue Method.

CAPITOL HILL PUB 14203 Stony Plain Rd., 454-3063. FRI 23-SAT 24: Lionel Rault Band.

CONCORDIA UNIVERSITY COLLEGE 7128 Ada Blvd., 479-9218, 421-5396. FRI 23 (7pm): Carla Rugg and Her Disciples (rockabilly). All ages event. TIX \$7 adult, \$5 student, \$3 child under 12. All proceeds to I.C.A.R.E.

THE DRUID 11606 Jasper Ave., 454-9928. THU 22: Yellow Belly. MON 26: Traditional Irish Session. TUE 27: Chris Wynters (from Captain Tractor. WED 28: Trio Night.

EXPRESSIONZ CAFÉ, MARKET AND

MEETING PLACE 9142-118 Ave., 471-9125. THU 22: Open stage. FRI 23: Patsy Amico and Brian Gregg. SAT 24: Tim Roland (Steel Thirsty). THU 29: Open stage. FRI 30: Andy Northrup Trio. SAT 1: Mike Sadava.

FATBOYZ 6104 104 St., 437-3633. FRI 23 (9pm-1am): The Shufflehounds. No cover.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. FRI 23 (7:30pm): Colin Hay (Celtic folk/pop; acoustic guitar, voice). TIX \$18 cabaret; \$16.50 adult; \$15 children/senior. FRI 30 (2pm show, noon dinner; 7:30pm show, 5:30pm dinner): Memories of a Don Messer Jubilee Christmas (tribute musical/stage performance). TIX \$35 dinner (noon or 5:30pm). \$20 show (all ages). SUN 2 (7:30pm): The Barra MacNeills (Celtic). TIX \$18 cabaret, \$16.50 adult, \$15 senior/child.

FIDDLER'S ROOST 99 St., below the IGA, 433-0049. •Every WED (7:30pm): Django Jam, Gypsy jazz open stage.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 St., 438-7410, 420-1757. FRI 23 (7pm door): Stacey Earle. TIX \$14 adult @ TIX on the Square. •Riverdale Hall, 9231-100 Ave. FRI 30: Blue(s) Christmas: Tim Williams, Lionel Rault. TIX \$14 adult @ TIX on the Square.

THE HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 23-SAT 24 (10pm-2am): The Stone Merchants.

HONEST MUR'S BAR AND GRILL 8937 82 Ave., 463-6397. •Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome.

J & R's GRILL AND BAR 4003-106 St., 436-4403. SAT 24 (9pm-1am): Mr. Lucky.

LATITUDE 53 10137-104 St., 423-5353. THU 29: (8:30pm): The Ancestors. (9:30pm): Instant composing session (BYO instrument). (10:30pm): Don Ross and Raylene Campbell. Presented by B.E.A.M.S. \$5 cover.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. FRI 23- SAT 24: America Rosa.

NAKED CYBER CAFÉ AND ESPRESSO BAR 10354 Jasper Ave.. •Every THU (9:30pm): Naked on Jasper open stage.

SECOND CUP 10303 Jasper Ave.. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. THU 22-SAT 24 (10pm): New Meanies, 3 Days Wiser (blues/roots/rock). No Cover Thu; \$5 cover Fri and Sat. SUN 25 (8:30pm): Sunday Night Live: King Muskafa, Killer Comedy, DJ Dudeman. \$5 cover. MON 26-WED 28 (9:30pm): Dave Babcock and the Nightkeepers (blues). No cover. WED 28 (7pm door): Stewart McDougall (solo piano, CD release party). No cover. THU 29 (9:30pm): The Nomads (8-piece '50s and '60s music). \$5 cover. FRI 30-SAT 1 (10pm): Bobby Cameron Band. \$5 cover.

SUGARBOWL CAFÉ AND BAR 10922-88 Ave.. •Every FRI original live music. FRI 23: Mark Reeves.

UNIVERSITY OF ALBERTA Myer Horowitz Theatre, 451-8000. SUN 25: Presented by Edmonton Folk Music Festival Society. James Keelaghan, Jez Lowe.

UPTOWN FOLK CLUB Queen Mary Park Hall, 10844-117 St., 436-1554. FRI 30:

SEE NEXT PAGE

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MUSICWEEKLY

Continued from previous page

Open stage.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. THU 22 (8pm): The World at Winspear: Noche Flamenca, dance, costumes, percussion and song. TIX \$32; \$29 gallery. THU 29 (8pm): The World at Winspear: The Klezmatics. TIX \$33; \$29 gallery.

CLASSICAL

EDMONTON OPERA Jubilee Auditorium, 11455-87 Ave., 429-1000, 451-8000. SAT 24 (8:30pm), TUE 27 (7:30pm), MON 29 (7:30pm): *The Magic Flute*, Wolfgang Amadeus Mozart. A fantasy world of sorcery, with dungeons and wild animals, mystery and malevolence. Sung in German with English supertitles. TIX \$20-\$83.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. FRI 30 (8pm); SAT 1 (2pm, 8pm): The Pops: Classic Christmas.

HOLY TRINITY ANGLICAN CHURCH 10013784 Ave., 438-4259. SUN 25 (1pm): Schola Cantorum Women's Choir, Holy Trinity Church Choir. Free. Reception to follow.

MCDUGALL UNITED CHURCH Banquet Hall, 10025-101 St., 420-1757. WED 28 (12:10-12:50): Music Wednesdays at Noon: Chanticleer (early music ensemble).

PROVINCIAL MUSEUM AUDITORIUM 12845-102 Ave., 487-7931, 484-8470. SAT 1 (7:30pm): Aashish Khan (sarode recital) accompanied by Pranesh Khan (tabla). Presented by the Edmonton Raga-Mala Music Society and Vedanta Society of Edmonton. TIX \$15, \$12 members. Adv. tickets @ Avenue Guitars, Blackbyrd Myoosik, Lahore Sweets, Spice Island.

UNIVERSITY OF ALBERTA •Fine Arts Building, Studio 27 (centre stairwell), 492-4859. THU 22 (8pm): New Music Concert. David Eagle (aXIO MIDI Controller), Russell Whitehead (trumpet), Laurie Radford (computer, electronics). TIX \$10 adult, \$5 student/senior. •Arts Building, Convocation Hall, 492-0601, 420-1757. SAT 1 (7:15pm pre-concert introduction; 8pm concert): Music at Convocation Hall. Ménage à Trio (piano trio). Stephane Lemelin (piano), Martin Riseley (violin), Tanya Prochazka (cello).

(cello). TIX \$12 adult, \$7 senior/student @ door, TIX on the Square.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414, 436-7932, 420-1757. SUN 2 (2pm): Christmas concert. The Edmonton Youth Orchestra with Senior and Intermediate Orchestras. Conducted by Michael Massey. TIX \$15 adult, \$10 student/senior @ TIX on the Square and EYO.

COUNTRY

LONGRIDER'S SALOON 11733-78 St., 479-7400. THU 22-SAT 24: Billy Ringo and Quickdraw. TUE 27-WED 28: Ted Ross. THU 29-SAT 1: Damian Marshal.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave., entrance, 426-4767. THU 22 (9pm): The Alterations Trio. FRI 23 (9pm): Ian and Fred of the Hi-Phonics. SAT 24 (9pm): The Alterations Trio. THU 29 (9pm): The Brett Miles Trio. FRI 30 (9pm): Proxy Boy.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. FRI 23: The Dears (Brit pop from Montreal). SAT 24 (9:30pm): Mocking Shadows (R&B, CD release party). \$5 cover. SUN 25: Jammin' in the Alley: Hosted by Bobby Cameron. TUE 27: Cheese Tea presents live comedy sketch. THU 29: Karl Roth (jazz violin, CD release party). FRI 30: CKUA fundraiser: Kimberlites, Chicken Snails Roadshow.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 99 St., 102A Ave., 428-1414. FRI 23: Swingin' for the Blind: George Hayden and the New Orleans Connection, Tommy Banks, Denzil Sinclair, and the Arthur Murray Dancers. TIX start @ \$36

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. FRI 23 (8pm door): Bryn Roberts Quartet. TIX \$9 member, \$13 guest. SAT 24 (8pm door): Bill Jamieson, The music of Weather Report. TIX \$5 member, \$9 guest. FRI 30-SAT 1 (8pm door): Tim Hagans. TIX: \$14 member, \$18 guest. SUN 2 (7pm door): River City Big Band. TIX \$6 for EJS members, \$10 guests.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 23: (8pm-midnight): Jerrold Dubyk Trio (saxophone).



PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 22-SAT 24: Doug Stroud. MON 26-SAT 1: Doug Stroud.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 22-SAT 24: Dwayne Allen.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 22-SAT 24: Dave Hiebert. TUE 27-SAT 1: Shane Young.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 22-SAT 24: Tim Becker. MON 26-SAT 1: Tim Becker.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 22-SAT 24: Chuck Belhuimer.

POP AND ROCK

Also see VURB Weekly on page 38.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 23-SAT 24: Robin Kelly as Elvis. No cover.

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 22-SAT 24: Tineta and Electric Avenue.

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. THU 22 (10pm): Gamakat. FRI 23-SAT 24: Ten Inch Men. THU 29 (10pm): Portal. FRI 30-SAT 1: Doug and the Slugs.

OTTEWELL PUB 6108-90 Ave., 450-5953. •Every MON (9:30pm): Open stage hosted by Willy James.

RED'S WEM, 487-2066. SAT 24 (8pm door): Econoline Crush, Mudmen. Licensed, all ages event. TIX \$18 adv., \$21 day of show @ door

STARS Upstairs, 10545 Whyte Ave., 434-5366. FRI 23: Curbstomp, Defeat, Blacken \$5 cover. Fundraiser for the E.S.P.C.A. SAT 24: Compromise, Closure, Backroadz. \$7 cover. Fundraiser for the E.S.P.C.A. FRI 30: Bucket Truck, Boba, Heml. \$5 cover

URBAN LOUNGE 8111-105 St., 439-3388. THU 22: Jimmy (CD release party). \$5 cover. FRI 23-SAT 24: Rotting Fruit. \$5 cover. TUE 27: Urban Unplugged. \$5 cover. WED 28: King Ring Nancy. \$5 cover. THU 29-SAT 1: Granny Dynamite. \$3/\$5.



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My heart belongs to Caddies

The Mad Caddies pack their long johns for their wild, wintry new tour

BY WAYNE ARTHURSON

No matter how tough their music sounds, southern California punk/ska bands have a bit of a reputation for wimpiness among Canadians. When the weather is summery and warm, they all seem to cross the 49th parallel and tour the Great White North, but come winter, they stay south-side, huddling in the California sunshine like octogenarian snowbirds.

But not the Mad Caddies. You won't find any wimps in the Santa Barbara-based band. Heck, they actu-

ally make a point of touring Canada in the wintertime. They've even called their current sojourn, which will take them across Canada and into the American Midwest, the Too Cold to Tour Tour. They'll be visiting areas that become deadly cold and blizzardy this time of year. Places that define and harden your character—that is, if they don't kill you first.

"We like the cold and we figure there's no competition," says lead singer Chuck Robertson. "All the other bands are too scared to do it. But we've toured Canada once at the end of February and that's probably worse than now, right? And it's a better time to come up there—all the kids are in school, nobody's on vacation, everybody's in town and there's usually nothing going on. So I figured even if we're a crappy band, there's nothing better to do, so you might as

well come see the Mad Caddies. And it's just fun. More of an adventure."

Of course, the Mad Caddies are also a practical band. They know enough to pack a few pairs of long underwear and, since their music falls into the category of ska/core, there's enough band members—six, now that co-founder Carter has left the group to pursue a career in computers—in the motor home to share body heat. "In the motor home, we sleep in the bed, the fold-up bunks, a couple of people on the dashboard and someone in the closet—it's all pretty cozy," laughs Robertson. "It's a big free-for-all. You sleep wherever you pass out."

Plank holiday

Best of all, the Mad Caddies are a smart band. While a lot of punk rock spins its wheels in a creative rut of recycled sentiments and riffs, the

Caddies are trying to push the envelope. Last year's EP *The Holiday Has Been* was a brilliant package—it made it onto my personal Top 10 of 2000—and *Rock the Plank* is no different. It's the group's third release with San Francisco's Fat Wreck Chords, and its pirate motif certainly lends the music a rebellious, if playful air.

Actually, the Mad Caddies may well have invented a new genre of punk rock: pirate-core. Well, there's just the one pirate song, "Weird Beard," and a polka elsewhere on the disc, but Robertson admits they've sailed a little bit more into the waters of pop than they usually do. Still, there's that same Mad Caddy attitude toward elitism and macho bravado on tracks like "We'll Start to Worry When the Cynics Start Believing" and "All American Badass." There's also the combination of reggae, Dixieland, jazz, surf, ska and punk with unusual instruments (at least in punk rock circles) such as banjos, muted horns and accordions.

Robertson makes no apologies for trying new sounds in his punk rock. "We're just doing this 'cause we can," he says. "We like to have fun, and it's really about the love of

music and trying new things. We don't really do this to make a living; we do it while we're young and having fun, and if someone doesn't like to hear a banjo in a punk rock song, they can go listen to the new Pennywise album. I don't really care."

And so they hoist the pirate flag and plow on across the snowy seas ahead, driving until dawn in their cozy camper in search of glory and clear roads. Pity those who dare cross their path. ☹

The Mad Caddies
With Flashlight Brown, Belvedere and
Lost Action Heroes • The Rev Cabaret
• Sun, Nov 25 (all ages)



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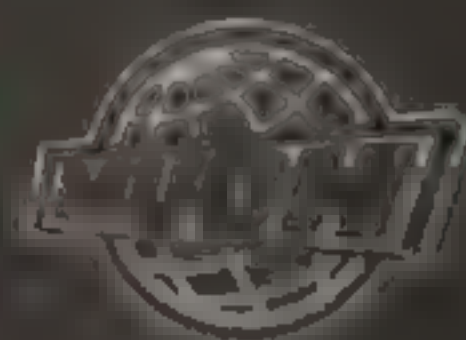
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IN STORES NOW

Critics' darlings

The Dears are determined to create "the best record ever made"

BY DAVE JOHNSTON

At this moment in time, the Dears are the band you have to watch. So say the Canadian critics and tastemakers, the arbiters of cool in our country, who point to the Montreal sextet as the musical invention of the year. But singer Murray Lightburn is cautious about the hype. "There's a population out there in Canada that might be starving for the kind of music that we're doing," he opines.

"Not to sound egotistical, but it is different. It's not Nickelback or Matt Good or anything else."

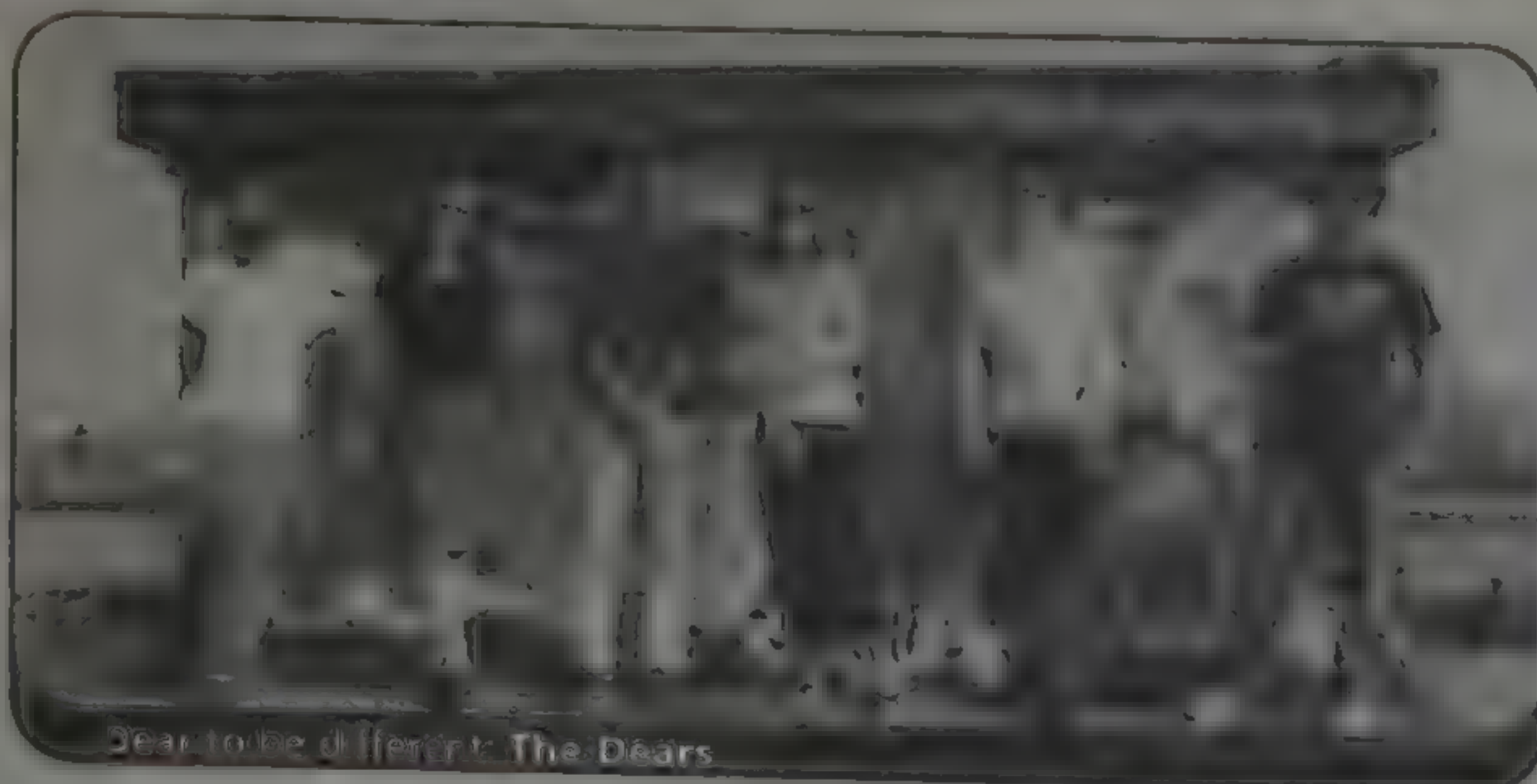
The moody, orchestrated pop music that the Dears create is definitely different—just don't call it complicated or difficult. "It's not verse-chorus-verse-chorus-chorus-double chorus to the end-fade out, with a bridge and maybe a key change in there," Lightburn sniffs. "It's just really thought-out, I guess, but we don't want to bog people down with too much stuff that's verging on progressive."

Coming from Montreal certainly has an influence on the Dears. The city's cosmopolitan atmosphere breeds a European mindset, which is the context that perhaps best explains what the Dears are trying to accomplish. Rather than compose the kind of ham-fisted pop songs that clog most popular music discs—a form that Lightburn finds akin to "writing a Harlequin romance novel"—the Dears have decided to follow the muse that has moved groups like Pulp and Blur and craft dramatic songs that bleed romance. The press has even dubbed the dark-skinned, impassioned crooner Lightburn "the black Morrissey." The Dears demand more from a listener than a raised beer-soaked fist in the air. It's music you listen to, and it's music that makes you feel. As far as anyone can tell, there's nothing else like it in the country.

This sud's for you

It's the kind of music Lightburn has always wanted to make. After stints with several other groups, the Dears came together in their current form—Lightburn, Jonathan Cohen (guitar), George Donoso III (drums), Martin Pelland (bass), Brigitte Mayes (cello, flute) and Natalia Yanchak (keyboards, vocals)—and released *End of a Hollywood Bedtime Story* last year. The disc quickly got music critics into a lather, and they were frothing once again with the release of the self-explanatory *Orchestral Pop Noir Romantique* EP back in June.

"I don't know what got me into this music," Lightburn says. "I guess it comes from thinking that we shouldn't limit ourselves. Everything that we can do should be done. That



Dear to be different: The Dears

is something we really believe in, and we've got the injuries to prove it."

The darkness of their current work could change with their upcoming full-length disc, which they plan to begin recording almost immediately after they finish their Canadian tour. "The goal is create something that has never been heard before," Lightburn says plainly. "It has to be the best record ever made. It's a big ambition, but it's the only ambition we have. Maybe we need to define that more, but it's what we want to do. Our first record was what it was—our first record. The EP is pretty good, I think, but we're spending a lot more time on this new album than we ever did before. It's like writing a novel—you begin to really pay attention to the details, and that's something we really need to do. You're building a story of a place—you have to think of street

names, where your character lives and what he has in his refrigerator."

Kid B

Of course, the direction the new music will take will depend on the volatility of the band. It's what keeps the business of being in the Dears interesting. "We're a pretty moody group," Lightburn says. "Some of the newer stuff might be poppier, but I don't know. It's a journey. Nobody has said we're too serious, but I could see it coming up down the road. Sort of like how a guy would get sick of hearing Thom Yorke's voice. Eventually you want to tell him to give it a rest. When it gets to that point, you look up your sleeves for that extra ace card, pull it out and do something else. You can always fall back on reinvention." ☐

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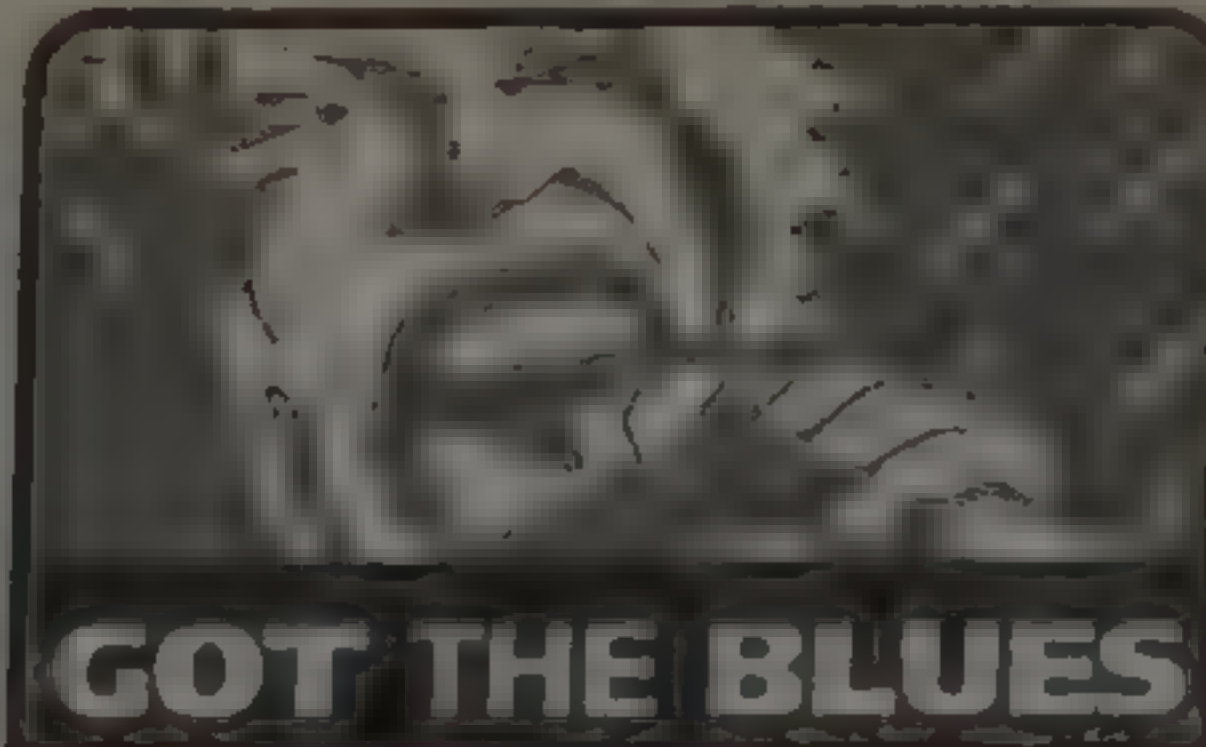
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BY CAM HAYDEN

We've got your penumbras

One listen to Calgary's Mocking Shadows left me wondering exactly where these guys were from. (Musically speaking, that is. Obviously, I knew they were from Calgary.) They opened for B.B. King earlier this month, but you can hear echoes of ska, soul, R&B and a little jazz fusion in their music. The horn arrangements were tight and the songs, for the most part, were originals. Their new disc, *Long Way*, receives its Edmonton launch Saturday at Tin Pan Alley on Calgary Trail and Edmonton music fans can make their own assessment then.

Are they blues? Perhaps not in the strictest sense of the word, but band guitarist, founder and leader Rob Phillips puts it in another light. "We like to pay homage to people we admire," he says, "but we also like to do stuff that everyone will appreciate. There are blues purists out there who say that if you don't get to the heart of it and play it exactly the way it is in the original, it's no good. We like to appeal to a wider audience."

Appealing to a wider audience is something that Phillips knows a thing or two about, having cut his teeth on the Manitoba/Ontario "CBC circuit" for the better part of a decade. "I

spent the majority of the '80s in bands that played everywhere a CBC tower was located," Phillips explains. "Sioux Lookout, Thunder Bay, Kenora, six nights of playing your guts out, packing up and driving 600 kilometres to the next gig. You get the picture—sort of a Canadian 'chitlin circuit.'"

In the late '80s, Rob spent some time in Calgary and finally moved there in 1991. Mocking Shadows started as a four-piece unit in 1995, but the desire to include more players was there from the start. Drummer Fernando Longhi joined in 1995 and shortly thereafter the band took on the horn section of Ian Hartley, Rod Tate and Gareth Hughes. Tate and Hughes were part of the jazz program at the U of C and had a reputation as a "horn section for hire" on the Calgary scene. Hartley and B-3 player Mike Little are the source of the band's tight arrangements, while bassist Jory Kinjo provides the bottom end.

"The fact that we have seven guys from five different backgrounds and four songwriters in the band dictates that we cover a lot of musical ground," Phillips explains. "There is only one rule: no rules. We will play any song, regardless of style, if we feel it's good."

So how did they wind up opening for B.B. King at his Calgary, Edmonton and Cranbrook shows? "Perseverance on the part of our manager, Darcy Clendenning, as much as anything," says Phillips. "He spent about 90 minutes on the phone with B.B.'s management after she had heard our disc. She liked the idea that we have the same instrumentation as B.B.'s band and she thought that symmetry would go well with the show."

Phillips's biggest boost came from

the man himself. "On the second night of the show, the guys in B.B. King's band urged him to check us out. Normally he doesn't see the warmup acts, but he caught our show and liked it so much that he thought we should play on the same bill again sometime. I jokingly said, 'How about for your eastern Canadian swing in the spring?' I'm keeping everything crossed that it happens, but nothing is for sure yet."

Even if Phillips's bold move doesn't pay off, the band is doing quite well on its own right now. The group's second and third discs have been picked up by Festival Distribution and the work is steady. (By the way, this is as good a chance as any to celebrate the emergence of Tin Pan Alley. Having hosted some terrific talent from the pop, jazz and blues pools recently and a great weekend jam session, the 350-seat room on Calgary Trail may be poised to become a major player on the music scene.

As a final note, I can't recommend highly enough the Theatre Network production of *Big Mama: The Willie Mae Thornton Story*, which runs through to December 2 at the Roxy. Part juke joint performance, part blues education and all entertainment, Jackie Richardson shines in the title role and Tim Williams and Ron Casat provide stellar musical accompaniment. Make sure you get your tickets soon, as this one is sure to sell out its limited run. ☐

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 94.9 FM and 580 AM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

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The mouf that roared

Ludacris enjoys outrageous fortune with sophomore disc

BY SEAN AUSTIN-JOYNER

Although it may seem as though Ludacris blew up from nowhere, he has a long, tactical history in the music industry. His debut release, *Back for the First Time*, was distributed independently and boosted his reputation outside his home town of Atlanta. After signing with Def Jam, the album had its title changed to *Back for the First Time* and went on to go triple platinum—a figure Ludacris hopes to surpass with his sophomore effort, *Word of Mouf*. His unique blend of mainstream appeal and raw, underground hip hop makes Ludacris one of the most admired newcomers in the industry.

Vue Weekly: In what way did you approach *Word of Mouf* differently than your first album?

Ludacris: There are some songs that really reflect the past year. This is my first time being all across the world and travelling so much. In the first album, I was just speaking on being a hungry MC. I'm still hungry, but this time I've been around the world. I've experienced new things, I'm getting older and I think I get better with time. With the new album, you can expect Ludacris to the eighth power.

VW: Was it easier to record the album this time around?

L: The difference was that I recorded this album basically all across the damn United States of America, because I was on tour. So wherever I was at, I would get into the studio and start working. I was just trying to use time efficiently. It just goes to show that I don't necessarily have to be at home to record records. I could be everywhere.

VW: Did the different environments influence the sound of the album?

L: Yeah, I would think that my environment, and anywhere I'm at, is always going to influence me. Me being on the road so much definitely influenced this whole album.

VW: Did you work with any new producers on *Word of Mouf*?

L: We're always looking for new producers. There's a new guy named P. King. There's a guy named KLC, who used to work with Master P, and also a new guy named Jook, who's coming out of Atlanta. I'm just looking for good tracks—I don't necessarily need a big-name producer. Also, we're not necessarily looking for new producers, but maybe producers who have done stuff in the past, and we're bringing them back to life.

VW: Are you afraid that your numerous projects may wear out our welcome?

L: Maybe, a little bit. Scarface warned me about that, too. He didn't want me to overexpose myself.

But at the same time, I believe as long as the projects are good and as long as people like them, I don't have too much to worry about. There is such a thing as overexposure, but being a new artist, even to get over that sophomore jinx phase, I feel that I have to be out there. Maybe I'll calm

down in a little while, but as for now, I think it's okay for me to do that until I get over that next hump.

VW: Before you were signed to Def Jam, did you find yourself waiting to blow up?

L: I never wait for any opportunity—I make things happen for myself. The people that sit and wait are the motherfuckers that never get shit done, so it's all about taking matters into your own hands and doin' things on your own. That's how I think you need to be in order to be a successful person.

VW: What were you doing to keep your name in people's minds back then?

L: I used to DJ on a radio station in Atlanta. That used to really help me out, because I was rappin' all the time, trying to stay on the air and get heard as much as I could. I'd do demo tapes, shows, open mic contests, whatever I could do to promote myself.

VW: What were some of the advantages of growing up in Atlanta?

L: Atlanta is one of the places where they take the best of the west coast and the best of the east coast, and it's like a melting pot. We have our own southern style, but at the same time respect both sides. So we get the best of them, and then some.

VW: When you released "What's You Fantasy," how big did you expect it to get?

L: I knew that people would be able to relate to that song. I wasn't 100 per cent sure that it was going to blow up like it did, but I was pretty damn confident because everybody has a little freak in them. Everybody fantasizes about certain things and when you make records that people can relate to, you just know they'll work.

VW: When did you first realize that you had made it in the music industry?

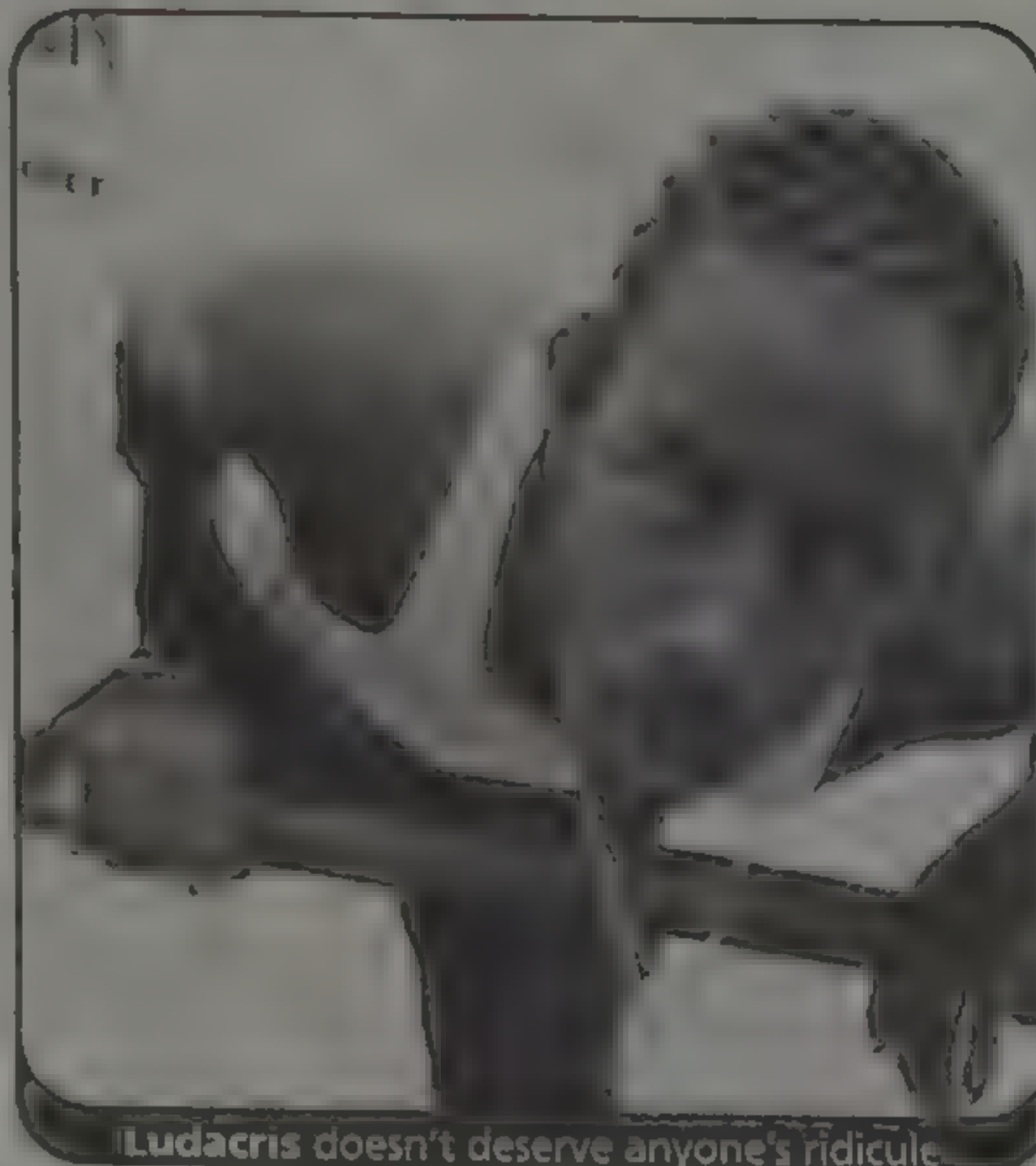
L: I kinda feel like I've made it, but in actuality, the reason that I keep drivin' and aspiring to be more than I am is because I feel like I haven't made it yet. I feel like I need longevity in this music industry. I need to be five or six albums deep before I've made anything. So, no—I don't feel like I've made it yet.

VW: So you still consider yourself a rookie?

L: Hell yeah, I consider myself a rookie.

VW: Who are some of the people in the music industry that you look up to?

L: I look up to a lot of people



Ludacris doesn't deserve anyone's ridicule

who have been in the music industry for a long time, but the people that motivate me the most are those artists that I don't even know, who are waiting to take my spot. The younger people, the unsigned motherfuckers. That's who motivates me.

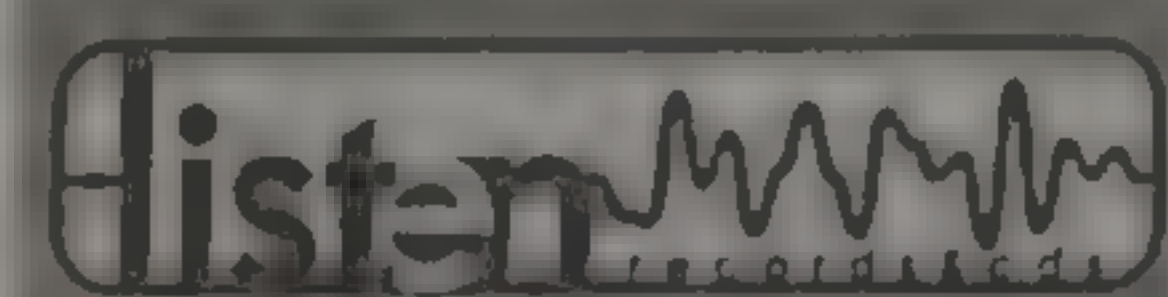
VW: Are there any mistakes that you have made onstage or in the studio that you have learned not to make again?

L: Practice makes perfect, so when you do shows, you might mess up now and then. I wouldn't say I've made certain mistakes; I just know that there are some things that I could have done better.

VW: What is it that makes Ludacris stand out from the other MCs?

L: [When I was coming up,] I didn't know how the industry was. I was just being myself. I didn't have any goals, as far as trying to be a certain way. I just did me and the Lord put me in the right place at the right time. I don't try to make records for anybody besides myself, and if people can relate to what I'm saying, then that's good enough for me. ☺

The new album by Ludacris, *Word of Mouf* (Def Jam/Island), is in stores now.



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WUE Weekly

BACKROOM VODKA BAR—10124 Whyte Ave. • MON: Sense, deep house with Erin Eden, Whisper and guests • WED: The Forum, with Robert Alan, DJ Calus and guests • THU: Deja Vu, house with guests • FRI: Pilot Episode, with Simon Locke and Tripswitch and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG BREWERY—10429 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Fridays, urban with resident DJ Invinceable and guests—NOV 23: DJ Fresh (Calgary) • SAT: guest DJs • SUN: Ladies' Night, with DJ Invinceable

CLIMAXX NIGHTCLUB—10145-109 St. • THU: Polyester, disco and funk • FRI: Sparky, with DJ Dragon and guests—NOV 23: Czech (Vancouver) • SAT: Top 40 / Hard House—NOV 24: Sally Humphries (UK) • SUN: Industry Night, with Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • FRI: Future Funk Fridays, drum 'n' bass with

Deegree, Skoolee and Phatcat • SAT: Urban Saturdays, with DJ Invinceable and guests—NOV 24: Customer Appreciation Night, with DJ Fresh (Calgary)

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN: beats with DJ Calus and Robert Allen

EUPHORIA—4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI-SAT: deep house, trance and hard house with residents Sesek, Travisty and Devilish

EVAR AFTER—10148-105 St. (late night/after hours) • WED: Ladies Night, with Goza • THU: Rewind with Slav and guests • FRI: Bounce, Thunder Dave, Ikaro and James Gregory • SAT: Wil Danger, Donovan, Juicy and Tomek

FLY—10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • WED: house with Dirty Darren Pockett • THU: Soul What?, with Tanner and Echo • FRI: How Sweet It Is, hip-hop, house and R&B with DJ Echo, Alvaro • SAT: For Those Who Know., with Junior Brown, Amedeo, and Ryan Mason • SUN: As Good As It Gets, house with Andy Pockett •

IRON HORSE—8101-103 Street, info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV—10030A-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet-progressive house with Ariel & Roel • THU: Lush—Trauma, drum 'n' bass & jungle with residents Phatcat, Deegree, Skoolee and guests—NOV 22: Grand Opening with DJ Craze (USA) • FRI: Main—Wheels, funk and retro; Velvet—Bump 'n' Hustle, house with Remo Williams and Bobby Torpedo • SAT: Turbo, progressive trance and house with alternating residents and guests—NOV 24: Mark Scaife (Toronto), Waterboy; Velvet: Forties 'n' Nines, with Rerun and Sundog • SUN: Sunday School, with Anthony Donohue, Donovan, Wil Danger, Ikaro, LP, Tory P, Dave Theirman and Bobby Torpedo

MAJESTIK—10123-112 St. • THU: House night with residents Tripswitch, Sweetz, Charlie Mayhem, Kristoff, and guests—NOV 22: Ian B (UK) • FRI: Hard House with residents Crunchee, Jaw-Dee, Charlie Mayhem—NOV 23: Ingo (UK) • SAT: DJ Davey James

NEW CITY COMPOUND—10167-112 St., 413-4578 • THU: Shake, with Deko-Ze (Toronto) • FRI: Freedom Fridays, with weekly guests—NOV 23: Cool Curt, Jameel, Tripswitch vs. Sweetz • SUN: SChocolate Sundaes, w/Kool Hand Luc, Remo Williams and guests

PARLIAMENT—10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and guests • THU & FRI: Revisited, retro and new music • SAT: Hardcover, drum 'n' bass with Celcius MC Deadly, Ghetto F/X, J.Me. J, and guests—NOV 17: New School Pressure with Heed, Aurora, Dale Force

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

SQUIRES—10505-82 Ave, downstairs • MON: Local Motive with rotating hosts DJ Waterboy, Genome, Kryptokane and guests—NOV. 26: Euphorix, Waterboy, Greg Kiyomi

SUBLIME (late night/after hours)—10147-104 St., Bsmt. 905-8024 • FRI: Remedy, with rotating residents Darcy Ryan, Donovan, James Gregory, S2, Neal K, Travisty, David Lee • SAT: Manny Mulatto and Locks Garant

SUITE 69—8232-103 Street, upstairs • SUN: Infusion, with DJs Diabolik and Headspin

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Greg Wynn, Cool Hand Luc, Tripswitch, LP; Bunker—Saki & Spanky, Tiff-Slip, Anthony Donahue • SAT: Upstairs—Dragon, Sweets, Alias; Bunker—Gundam, Bobby Torpedo

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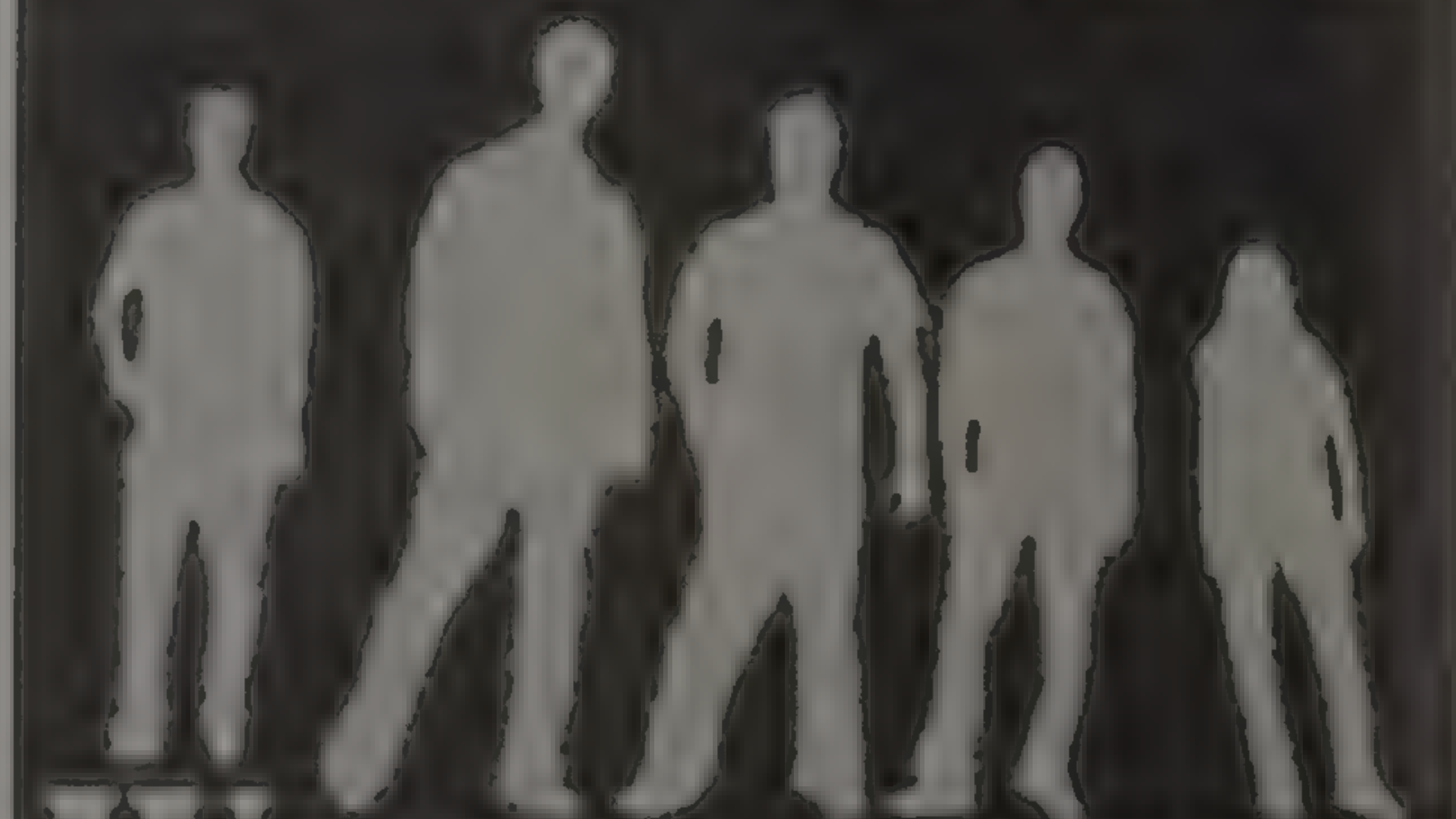
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THE WORD (ROPEADOPE/RYKODISC)

The Word may seem like an odd name choice for a band that performs nothing but instrumentals, but this disc—the culmination of a two-year-long dream on the part of John Medeski (keyboardist for the jazz-funk combo Medeski, Martin and Wood) and members of the North Mississippi Allstars to work together on a gospel project—makes a powerful, joyous statement all the same. Thanks in large part to the contribution of an outstanding young pedal steel guitarist named Robert Randolph, these songs manage to be funky and spiritual, uplifting and down-and-dirty all at the same time.

The Word obviously have respect for the emotions traditional gospel tries to express, but they also have enough respect for these songs as living, breathing, vital musical compositions to play around with them a little and, without getting carried away with the urge to experiment, try out some unusual harmonies and sound effects. (Their versions of the old hymns "Blood on That Rock" and "I'll Fly Away" find all sorts of unexpected corners in their melodies; it's like they're taking a serpentine path up and down the aisles and in and out of every possible pew.) But where they really go to town is with "Waiting on My Winds," an original composition on which Medeski and guitarist Luther Dickinson cook and cook and cook like church elders' wives on a Sunday afternoon. ★★★★★ —PAUL MATWYCHUK

NOZZLE WINTER (LUCKY SEVEN)

Nozzle is a collective of rotating musicians (or at least that's what it seems like with all the membership changes listed on the band's website), including a couple of ex-New Model Army members, who work around leader and head songwriter Dave Blomberg.

Even though the band is made up of Brits, Nozzle's biggest following consists of Scandinavian and German fans of anthemic '80s raise-your-first-rock-from-the-likes-of-New-Model-Army-and-the-Alarm. Funny, because while there are a few passionate rockers on *Winter*, including "Perfect World" and "Keep Falling Down," every anthem song is matched by a sappy MOR pop song. As soon as the band builds up some rock tempo, they smash it up with yet another stale-sounding rock ballad that comes off as an attempt at being a lifehouse. (I'm not in their right mind and I wanna do that?)

Pick up *Winter* and be frustrated, because there are some truly wonderful moments here—like the Hendrixian guitar wails in the opening track, "This Time." But the band doesn't have enough material to fill an entire record and have chosen instead to pack *Winter* with filler. If I'd heard "Keep Falling Down" on its own, I would be so excited about Nozzle. Instead, I'm wary. ★★ —STEVEN SANDOR



APHEX TWIN DRUKQS (WARP/SIRE)

Most of the tracks on the new Aphex Twin album have titles like "Hy a Scullyas lyf adhagrow" or "Kladfvgbungmickshk" or "Beskhu3epnm" or "Prep gwarlek 3b," which means Richard D. James, the man who composed every tune and plays every note on the disc and is considered one of the leaders of modern electronic music, is either fluent in the most obscure, larynx-bending Welsh dialect in existence or he came up with the titles by falling unconscious in the studio (perhaps under the influence of too many drukqs) and hitting his head the keyboard of his laptop.

Whichever explanation is true, James has created one of the odder albums I've heard all year. If the goal of most electronica discs is to get each track flowing seamlessly into the next one, James never received the manual. Constantly throughout this album (especially on disc one of this somewhat overlong 90-minute two-disc set), he will follow up a gentle "Lick My Love Pump" melody on the piano or harpsichord with a frantic, loud drum 'n' bass track without a single conventional "musical" sound anywhere to be found within its chaotic, driving, clattery rhythms. It's easy to wonder what kind of studio-bound freak could create such disparate music; perhaps that's why James throws in a sweet answering machine message his parents left him on his 27th birthday—just to reassure listeners that he's human after all. (Sadly, I forget which track this happens on; I think it's "Petiatil cx htdui." Or maybe "Afx237v7.") ★★★★★ —PAUL MATWYCHUK

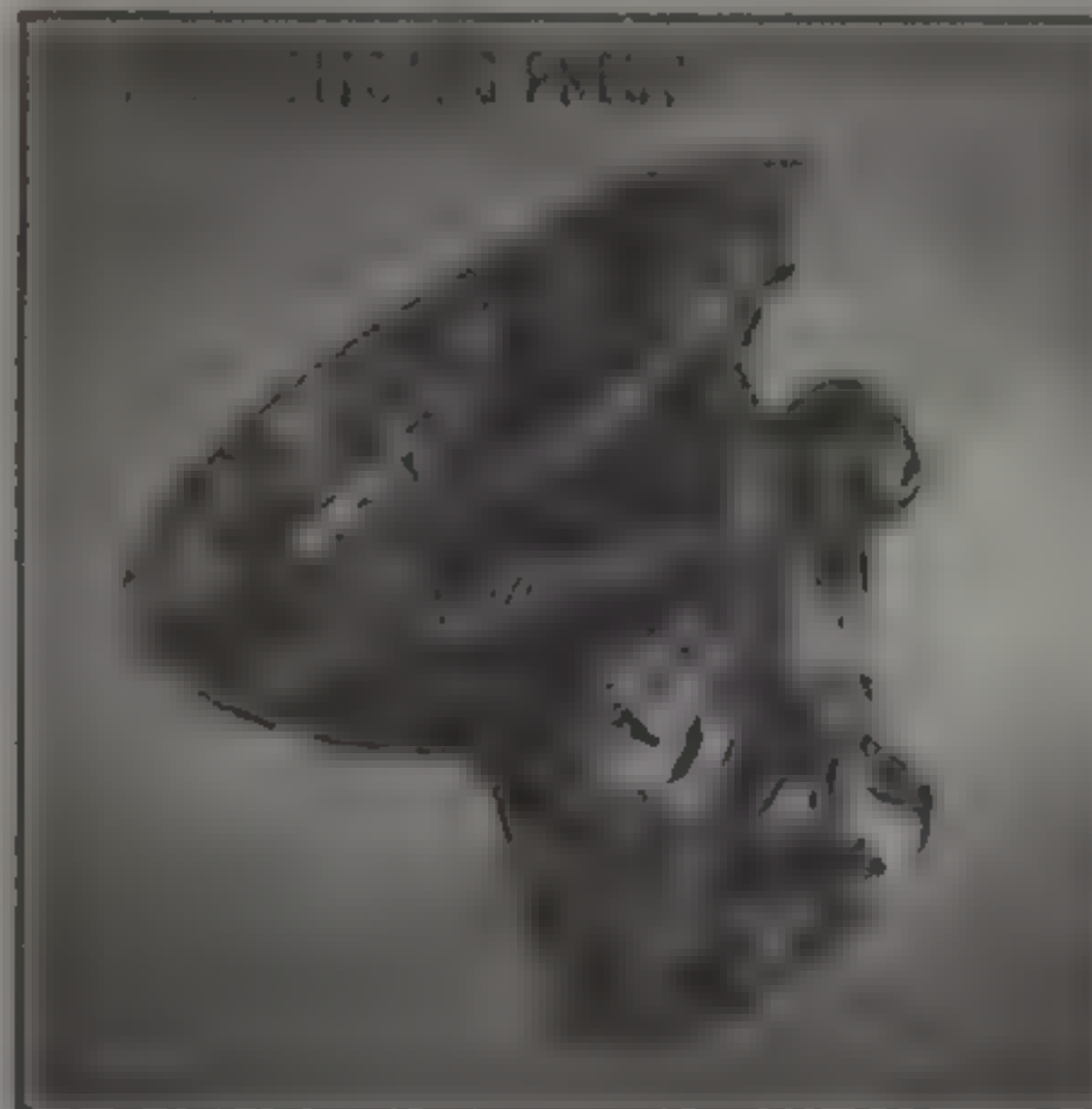
VARIOUS ARTISTS ROOTS MUSIC: AN AMERICAN JOURNEY (ROUNDER)

Whoa! It may be impossible for one release to condense and convey more than a century of music, but this epic, four-disc, 68-track package from Rounder certainly makes an honest and rewarding attempt. Its mission is nothing short of extreme—to document the entirety of this continent's

indigenous music—but the scope of *Roots Music* is so wide, the selection of songs so precise, that it works.

The first two CDs tread more traditional terrain, starting with fiddle numbers, building with standards like "Dry Bones" and "Iko Iko," then splintering off into works by late, great zydeco king Boozoo Chavis, some Tex-Mex conjunto, a taste of New Orleans piano and, finally the rockabilly of Sleepy LaBeef. The next two discs continue the evolution, ranging from Alison Krauss's bluegrass to banjo innovator Bela Fleck, the energetic contemporary zydeco of Buckwheat Zydeco to New Brunswick Cajun rockers Beausoleil, the electric blues of Clarence "Gatemouth" Brown, klezmer, Joe Ely, Jimmie Dale Gilmore and a whole whack of Canadians—the Cash Brothers, Sarah Harmer, Natalie MacMaster—who are at the geographical terminus of a long highway with endless onramps.

Roots Music captures the interconnections between all these sounds and links that extend far beyond. The liner notes bill it as a "dizzying panoply of roots music styles" drawn from three decades of Rounder recordings. It's a bit of a Coles Notes project, only it's no quick read. ★★★★★ —DAN RUBINSTEIN



THE WOLFGANG PRESS EVERYTHING IS BEAUTIFUL: A RETROSPECTIVE 1983-1995 (4AD)

The late '80s and the early '90s were a glorious time for the British scene, as Manchester bands like the Stone Roses and Happy Mondays fused dance music with guitar pop into a sound that attracted fans who wanted to rock and those who wanted to groove.

But as you look back at the career of the Wolfgang Press, you have to wonder just how much they acted as an influence upon that Manchester scene. The Press combined crashing dance piano beats with guitars in tracks like "Sweatbox" and "Kansas" long before the Happy Mondays ever came up with lasting but similarly structured dance tracks like "Wrote for Luck" and "Step On."

So for history's sake, this compilation at least deserves a sniff, even though the producers decided to include abysmal cover versions of classics like "Respect" and "Mama Told Me Not to Come." No, the Wolfgang Press don't deserve to be placed on a high pedestal, but they do deserve recognition for sounding Manchester long before that wave of music hit Market

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Where can he be now?

Actually, Men At Work's Colin Hay has never stopped making music

BY DAVE JOHNSTON

Stupid luck. That's all you can say about Colin Hay. He had a big pop band. He started a solo career. Now all he wants to do is get his music out there.

It's been more than a decade since Hay watched his band Men At Work dissolve around him—"I would have quit, but there wasn't anything left to walk out on," he quips. Nowadays, he spends nearly seven months of the year out on the road, either playing solo or fronting a reformed Men At Work along with original member Greg Ham. With six solo albums under his belt, including last year's acoustic *Going Somewhere*, Hay isn't lying back in his Los Angeles home and pining for the glory days.

"There was a time for a couple of years where I wasn't doing much," he says, "but over the past three years it's slowly getting deadlier busier."

The problem has been shaking off the past. Playing for audiences now means educating them, performing the hits alongside 10 years' worth of solo material that had been recorded and quietly distributed.

Men At Work enjoyed a string of hits once it burst out of Australia in the early 1980s, including the anthemic "Who Can It Be Now?" and "Down Under." But most people forget that Hay released two major-label solo albums in the late 1980s, after Men At Work disintegrated—*Looking for Jack* on CBS Records (now Sony Music) and *Wayfaring Sons* on MCA Records (now Universal Music). "You can get those through eBay now," Hay quips. "It's the only way you can get them."

Hay, stranger

It wasn't until Hay went back to Australia in 1991, after he was dropped by MCA, that he delved into the independent life. "I wondered about what I would do," he recalls. "Eventually I thought about doing an acoustic album, because it would be like going back to square one. I thought I'd do what I know best." Accordingly, he started his own label, Lazy Eye Records, and began releasing new work, beginning with 1994's *Topanga* and 1998's full-band *Transcendental Highway*. Hay figures the fact that he hasn't wound up back with a major label has more to do with marketing than luck.

"I don't think that I've been shopped properly," he sighs. "It's been a combination of luck and my own inefficiency in a sense. It's been

a stumbling process for the last decade, because I've been doing everything myself and consequently haven't done some things particularly well. I thought nobody would be interested in what I was doing, so I thought I'd release things myself—and then I discovered what an enormous bit of work that is."

Getting the music out to people has been Hay's greatest frustration over the years. Things looked good last year with *Going Somewhere* when a small label stepped up to the plate, until, somewhat ironically, that label ran out of money, and the album went nowhere. With his own website, www.colinhay.com, and a busy tour schedule, Hay flogs his discs to fans new and old. "It's not efficient, but at least there's a place where you can get them."

This man is still at work

Hay hopes his new electric album,

due to be completed next year, will attract some more serious attention. "I think it's the best stuff I've made in a long time," he says. "I love doing electric records as much as acoustic records. It's not a case of doing something that I think might sell—I think all of my records could sell, I have no doubt about that. It's just the mechanics of making that happen which fail you. It's difficult for everybody—it's like the old cliché, 'If everybody could do it, then they would.' It's not easy to get noticed, especially nowadays."

In that case, Men At Work gives Hay a strong advantage, as people continue to come out and hear him play. "You have to make a conscious choice about whether you move away from the past or embrace it and make it part of who you are, which I think is much healthier," he says. "I still play songs by Men At Work, and I will always be associated with that band."

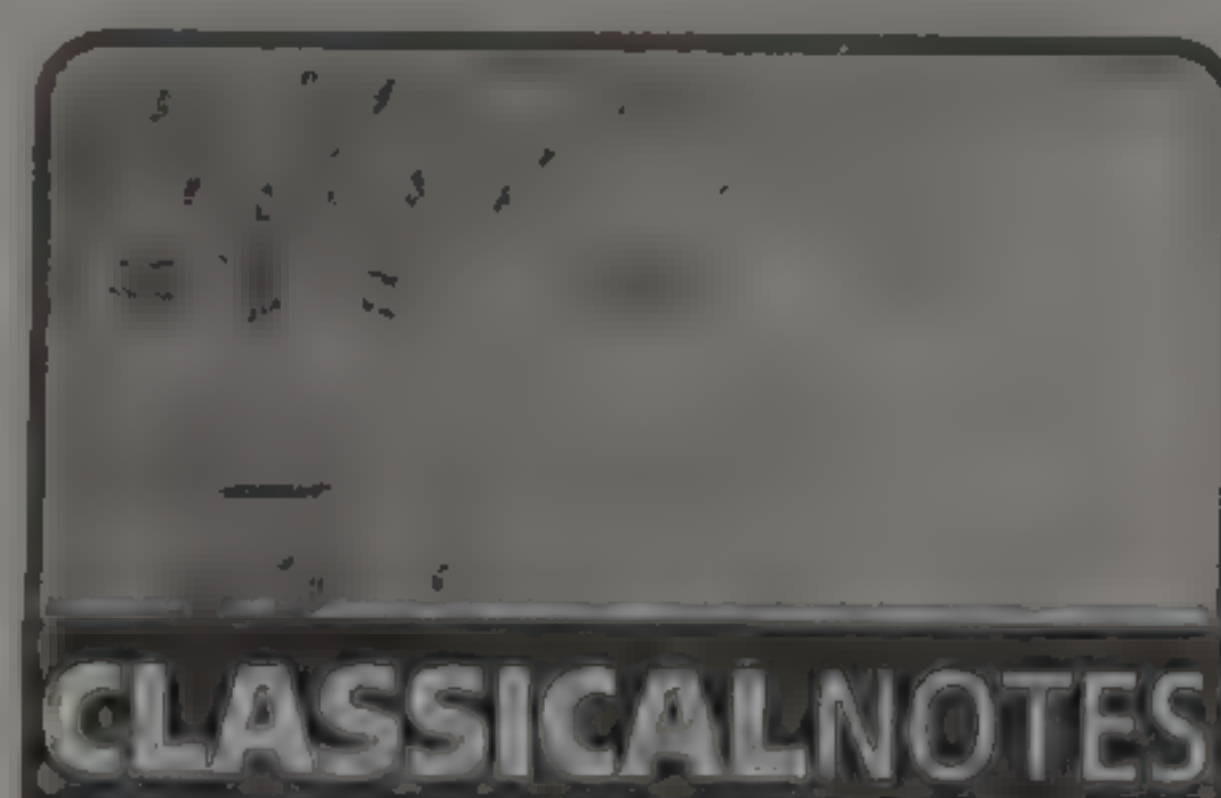


Hay, now and then: Colin Hay, still at work

There isn't much point in trying to ignore that. I'm also pretty patient and persevering—I have no doubt that something will kick in eventually and help make sense of those quiet years. But maybe not. You just have to ask yourself whether you're happy with what you're doing." ☐

Colin Hay

Festival Place, Sherwood Park • Fr, Nov 23



CLASSICALNOTES

By ALLISON KYDD

It's all about the Benjamin

Last weekend was like Christmas—so many experiences to unwrap there was hardly time to appreciate one before the next arrived. Benjamin Verdery, the "American original" guitarist, started it all on Friday, November 16 at Alberta College's Muttart Hall. And he lived up to his nickname and reputation for adventurous performances.

Classical guitar recitals often begin with the simple but dramatic effect of a lone guitar in the centre of a bare stage, allowing the audience (theoretically) to ponder the instrument's curved lines and polished symmetry and its pure, acoustic, un-amplified sound. On Verdery's stage the guitar was there, but it was not alone. Before long the audience would learn the reason for the extra equipment, but first they met the guitarist himself as Verdery bounded out and immediately launched into his renditions of Prince favourites "Kiss," "Purple Rain" and "Let's Go Crazy." Verdery summed up these pieces as "musical snapshots of Prince's songs through a somewhat distorted lens."

Having captured the audience's attention, Verdery switched personas. With his guitar pressed against his heart and a boyish haircut suggesting both the wholesomeness of Glen Campbell and the unabashed intensity of Gérard Depardieu, he offered something completely different: Bach's *Cello Suite No. 6 in D Major*. For traditionalists, this was a welcome relief, and Verdery himself calls Bach his "desert island composer," the one he would

take with him if there could only be one. His devotion to the master of Baroque came across as he wrung full value from every silvery note while melody and countermelody entwined as if in conversation with each other. His dynamics were daring, as when the sound dropped to a whisper, making the dialogue even more compelling.

With the audience still in a baroque trance, Verdery introduced his other guitar, also classical but "electrified inside," and his digital delay system. "Nothing is pre-recorded," he said. "What you'll hear is a lot of me coming back." *Soepa*—written for him by Ingram Marshall—apparently "quotes" Bach, but in the layers of sound looping back on themselves, little seemed familiar. It was sweet cacophony (if there is such a thing) that almost defied description, with Verdery uncannily in control. (Incidentally, *soepa* is the Tibetan word for patience, which accounts for the exotic quality of the harmonies and discords produced.)

Perhaps Verdery's encore was the most daring selection of all. On went his digital delay, and his guitar became a drum for Zimbabwean Thomas Mufumo's *Song for Our Ancestors*. Verdery ended the evening jamming with himself, creating music before the very ears of the audience.

Requiem for some heavyweights

Though Saturday night's concert by Cantemus Canada at Calvary Lutheran Church didn't have the polish of international performer Benjamin Verdery, it too was daring. One young chorister reported that "Nursery Rhyme Nonsense" by Marilyn Broughton made her "want to jump everywhere," which is a pretty good indication of what a children's choir director is up against. Cantemus, however, not only deals with such challenges; they invite them, believing community music programs need not relegate themselves to easy repertoire. Also on Satur-

day's program were Purcell's *Sound the Trumpet*, Mulholland's *Reeds of Innocence*, Page's *She Shall Have Music* and Horgan's *I'm Gonna Sing The next Cantemus Canada concert is set for February 16.*

Last Sunday, the Richard Eaton Singers joined the Edmonton Symphony Orchestra and international soloists Simona Bertini (soprano), Zandra McMaster (mezzo-soprano), Marian Albert (tenor) and Marek Wojciechowski (bass) to sing Verdi's *Requiem* 100 years after his death. Surprisingly, the production was not sold out; it deserved to be. Even if the sound were not as glorious as it was, there should have been a full house just to appreciate the sheer endurance that went into the performance. The choristers, under the baton of ESO maestro Grzegorz Nowak, sang several long selections in full voice, and the choir and soloists also had to stand for long periods of time.

Only the Italian soprano showed signs of flagging, sometimes sitting while others stood and periodically wrapping herself in the waist-length blonde hair which fell about her shoulders. Does our precious Winspear have a draft, or were we in the presence of a singer just a little too exquisite for Edmonton? One cannot totally regret her apparent fragility, however, for it seemed to fit the period and the subject and showed the plucky British mezzo to some advantage. One of the high points, however, was the stunning soprano-mezzo duet, and Bertini certainly rose to the occasion for her splendid final solo.

In all, the weekend was an embarrassment of riches, and the upcoming weekend promises yet more such experiences: Noche Flamenca, six of Spain's best flamenco dancers, at the Winspear on November 22; the Edmonton Opera's *The Magic Flute* at the Jubilee Auditorium on November 24, 27 and 29; the Madrigal Singers under the direction of Ardelle Ries at All Saints Cathedral on Sunday, November 25. The list goes on and on. ☐

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One big happy Amélie

Whimsical Gallic fable will charm you despite your better judgment

By JOSEF BRAUN

Jean-Pierre Jeunet's *Amélie*, a smash hit in France (and likely to be a smash hit

in Canadian art-houses), is something of a guilty pleasure for me. Winky, whimsical, sentimental, relentlessly cute and fantastically sunny: discerning film critics are supposed to hate stuff like this. Following his problematic foray into Hollywood (*Alien Resurrection*) and the much-loved pair of carnival grotesquerie cult hits on which he collaborated with Marc Caro (*Delicatessen*, *City of Lost Children*), writer-director Jeunet seems hell-bent on brightening up his world view with *Amélie*, a tale of rampant acts of sneaky altruism undertaken by a pathologically adorable Parisian pixie (Audrey Tautou in the title role). There's no mistaking the fact that Jeunet has worked arduously to make the most buoyantly charismatic feel-good fantasy film possible; nevertheless, my awareness of *Amélie*'s self-consciousness and its methodical efforts to constantly dazzle me with visual cotton candy and flaunt Tautou's mischievous sweetness couldn't keep me from falling under its spell. In short, the movie just charmed my socks off.

If you hate colourful European magic realism, *Amélie* will either send you screaming from the theatre or convert you wholly. Jeunet has plunked his heroine down into the heart of a contemporary yet nearly-clichéd gay Paree full of everyday eccentrics (including a handicapped hermit who's a dead ringer for Antonin Artaud and has been reproducing the same Renoir painting every year for two decades), and he's supplied every one of them with their own goofy little stories and customized set of likes and dislikes, delivered at lightning speed in marvelous, cartoonish visual one-liners. Jeunet's zippy, story-within-the-greater-story device is a bit like reading a book with really entertaining footnotes; the action is continually brought to a (very) brief halt so that Jeunet can expose each of his characters' defining private quirks (one of young Amélie's being that, uninterested in sex thus far in her short life, she derives her greatest sensual pleasure from compulsively dipping her hand into sacks of grain).

Jeunet fille

But *Amélie*'s wacky biographical inserts are more than just amusing narrative decor; they're also pivotal to following the film's dramatic thrust. By first revealing specific facts about each character, Jeunet is then able to contextualize the

covert, frequently elaborate schemes Amélie sets in motion; almost everyone in Jeunet's Paris is a lonely soul and Amélie's inspired methods of remedying that are all the more entertaining for the sly manner in which Jeunet delivers information. (One of the Amélie's loveliest little tricks, a plan to inspire her depressed, widowed father, becomes apparent only towards the film's end, after we've been repeatedly shown evidence of it without being quite sure what she's up to.)

Perhaps one of the reasons I was so effortlessly won over by *Amélie* is that the film ultimately turns out to be a romantic comedy—and let me tell you, these days a genuinely well-made romantic comedy is a truly rare thing. Amélie's childlike, wallflowerish asexuality (an important character trait that's unfortunately not supported by the fashionable, often sexy outfits Jeunet has given Tautou to wear) is key to our buying into her fervent do-gooding, but it's also shown to be a symptom of her single significant character flaw: her cowardice in love.

Mathieu, park, fluke and Don

One of the many people Amélie spies on is a slightly dorky, quiet, young amusement park/porn shop

employee (Mathieu Kassovitz, director of *Hate* and *The Crimson Rivers*, here coming off as sort of a French Don McKellar) who, in one of Jeunet's most imaginative setpieces, collects the discarded and often ripped-up photos he finds around instant photo booths. By chance, Amélie finds his album of carefully reconstructed mystery people and holds it for ransom until she gets

up the nerve to confront him, knowing that she's fallen in love with him from a distance.

The unfolding of their love story is certainly *Amélie*'s most predictable element, but then it's also what holds the whole thing together and brings it to a pleasing conclusion. At two hours, Jeunet certainly could have been a little harder on himself in the editing

room (there is some unnecessary repetition), but *Amélie* is so breezily enjoyable, its wide-eyed star so undeniably winsome, I can't honestly say I cared very much while I was watching it. ☺

Amélie

Directed by Jean-Pierre Jeunet •
Starring Audrey Tautou and Mathieu Kassovitz • Opens Fri, Nov 23



Amélie shrewd: Audrey Tautou is up to her pixie tricks in *Amélie*

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An entire life flashing before my spies

Spy Game is a bland stew of unlikable characters and flashy optics

BY JOSEF BRAUN

Tracing the rather nasty, disheartening adventures of two cunningly talented CIA operatives working in political hot zones as searing as Vietnam and Beirut in the tumultuous era of 1975 through 1991, *Spy Game* had more than enough potential to blossom into a really gripping thinking person's political thriller. But instead, the film goes the way of most of director Tony Scott's movies (e.g., *Enemy of the State*, *Crimson Tide*) and opts for the flashy action-adventure approach that's gen-

erally considered a dependable way to pack the theatres. Problem is, *Spy Game*'s episodic structure—the disparate events that make up the narrative are brought together by the decidedly uncinematic framing device of retiring operative Nathan Muir's office-bound recollections about old-pal-in-big-trouble Tom Bishop—makes the result far less entertaining than Scott's usual shtick. So, even though it's hardly terrible in any way, *Spy Game* will satisfy neither audiences looking for populist, escapist entertainment nor viewers hoping for more artful fare.

I think one of the reasons *Spy Game* feels less exciting than it should is that, like many lesser big-budget American films, the manner in which it builds suspense is very dependent on our sympathizing with the central characters. However, *Spy*

Game's heroes are imbued with little in the way of personality—indeed, the very nature of their profession inherently restricts them from showing any emotion. As Muir, the ever-watchable Robert Redford essentially reprises the same performance he turned out only a month ago in *The Last Castle*: a cooler-than-cool man's man whose morals and personal life take a back seat to his illustrious career, and who must redeem his ethically messy past by doing one genuinely good deed in his golden years. (The good deed this time out is arranging a sneaky rescue of Brad Pitt's Tom Bishop from a Chinese prison where the rest of the CIA, preoccupied with the U.S.'s sensitive trade negotiations with China, is content to let him be executed.)

Pitt the younger

No amount of the old Redford charm can make this character lovable, though. Indeed, Muir is only interesting for his lifetime of nefarious actions, which include some pretty despicable feats of deception and a habit of endangering—and usually ending—the lives of human “assets” (always innocent, non-American bystanders who get emotionally blackmailed) to complete his missions. Pitt on the other hand, mostly due to the tepid constraints of his character, is about as interesting and charismatic as dry toast. He gets stuck with a love interest (Catherine



Crouching, tied, hidden drag on: Robert Redford saves Brad Pitt but fails to rescue *Spy Game*.

McCormack) who's meant to spice up the film's hyper-masculine flavour, but their love story is told only in point form, merely a necessary footnote to *Spy Game*'s master agenda.

Written by Michael Frost Becker (TV's CIA-worshipping *The Agency*) and David Arata (*Brokedown Palace*), *Spy Game* also feels compromised in its critique of the CIA. While the story clearly paints the CIA's actions in a consistently unflattering light, the ultimate results are sadly inconclusive, overshadowed by Muir's more marketable feat of eleventh-hour redemption. Perhaps Becker and Arata felt that, given the fact that their story takes place exclusively within the final years of the Cold War, they wanted to avoid a more outspokenly hostile rendering of the agency that people might confuse

with its present-day incarnation, which, one hopes, is a kinder, gentler CIA. But in any case, the effect is lukewarm and too soft. I walked away feeling like the important issues the film raises were coated by an insidious layer of political whitewash.

As for Scott, he seems completely indifferent to *Spy Game*'s content and seems more infatuated with the latest innovations in eye-catching 360s and sudden zooms and freeze frames. This new camera technology, as exploited in *Spy Game*, is comparable to Norman Jewison's mind-numbing use of split screens in *The Thomas Crown Affair*: old boys with expensive toys. **D**

Spy Game

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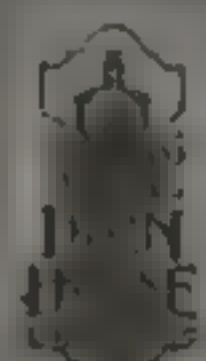
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Me You Them is a video gem



From left to right: The family of Me You Them

Vibrant but neglected Brazilian film deserves wider audience

BY JOSEF BRAUN

Brazilian director Andrucha Waddington's extraordinary second feature *Me You Them* (*Eu Tu Eles*) is, all by itself, a good reason to get very excited about the new generation of Latin American filmmakers. So subtly distinctive—and frequently just plain subtle—in nearly every regard is *Me You Them* that its performance may, ironically, be hampered in a market hungry for films that allow easy categorization.

But then, Latin American films, for a variety of reasons, have never had it particularly easy on the international market anyway, and it comes as no great surprise that the recent video release of *Me You Them* is the first chance Edmontonians will have to see the film—or, for that matter, even hear of it. It's kind of a shame to squish Breno Silveira's beautiful 'Scope photography into the confines of your television (unless, of course, you rent it on DVD) and miss the opportunity to witness the wonderfully detailed facial expressions of *Me You Them*'s marvelous cast on the big screen. But, with any luck, a heightened awareness of gems like *Me You Them* and the success of such recent Latino flicks as Mexican wunderkind Alejandro González Innáritu's *Amores Perros* will mean that we won't have to wait for the video release of Waddington's next film.

Written with refreshing economy by Elena Soarez, *Me You Them* begins with young Darlene (Regina Case) leaving her desolate backwater village in the arid countryside of northern Brazil for some anonymous city to have her first child

her mother has died and the family house is up for grabs, so she decides to accept the elderly landlord's proposal of marriage. Unfortunately, the landlord turns out to be a miserly, lazy, grumpy tyrant content to let Darlene do all the housework when she's not sweating it out in a gruelling cropping division, their marriage virtually sexless and utterly dull.

But before you start imagining lots of sobbing and violins, let me assure you Darlene is no martyr. On the contrary, in Darlene's story, Soarez (masterfully using weighty silences in a manner that echoes the work of Cuban-American playwright Maria Irene Fornes) has created one of the most unsentimental, absolutely fascinating trajectories of female empowerment the cinema has seen in some time. Or has she? Darlene defies ownership and establishes her power over not just one but several men by manipulating their pride, anger and insecurities with her considerable feminine wiles, patience and deceptive intellect. And yet *Me You Them*'s final scene implies a house in which each individual—Darlene included—is ultimately trapped by the others.

Case closed

However you look at it, Soarez has crafted one of the most delicious, sexy and intriguing studies of gender politics you're likely to see, heightened by Case's magnificent performance. She has a hardened but palpable allure, her stupendously seductive, earthy figure wrapped under her long black hair and smartly offset by her elongated face (she could pass for sort of a Latina Frances McDormand) that ranges from impenetrable to incriminating when the need suits her.

Waddington's approach in *Me You Them* is characterized by a particular affinity with the landscape, favouring long shadows, sharpened horizons that cut the frame in half

and angular, broad compositions awash in the glow of indefinable shades of orange, brown and red. He and Silveira will often catch the viewer off-guard with unexpected camera movements that slowly roam through crowds, furniture and fields, thriving on obstructions to give several layers of depth. And Gilberto Gil's excellent score adds a

significant layer to the proceedings, puncturing the wordless moments of drama with a variety of exotic, locally-based music that keenly says things the film's other elements do not.

I keep describing *Me You Them* is ways that emphasize its subtlety, but to be sure, while nothing in the film is overstated, everything you need

to know is living, breathing, writhing right there on its surface. Can't make heads or tails of the title, though. ☉

Me You Them

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Alphaville (M) Eddie Constantine, Anna Karina and Akim Tamiroff star in *Weekend* director Jean-Luc Godard's tongue-in-cheek, intellectually playful science fiction film about a hardboiled private eye's trip to a repressive futuristic city. In French with English subtitles. *Zeidler Hall, The Citadel; Wed, Nov 28 (8:30pm)*



Amélie (GA) Audrey Tautou and Mathieu Kassovitz star in *The City of Lost Children* director Jean-Pierre Jeunet's whimsical, wildly imaginative fable about a lonely young Parisian woman who begins secretly performing good deeds for the unhappy people in her neighbourhood. In French with English subtitles.



Crumb (M) *Ghost World* director Terry Zwigoff's unforgettable, intimate 1994 documentary about the controversial work of cartoonist R. Crumb and the strange, troubled family that inspired many of his deepest obsessions. *Zeidler Hall, The Citadel; Fri, Nov 23 (9pm); Sat, Nov 24 (7pm); Sun, Nov 25 (9pm); Mon, Nov 26 (7pm); Tue, Nov 27 (9pm)*

Jesus Christ Superstar (M) Ted Neeley, Carl Anderson, Yvonne Elliman and Barry Dennen star in *Fiddler on the Roof* director Norman Jewison's 1973 film version of the Tim Rice/Andrew Lloyd Webber rock opera about the last days of Jesus Christ. Showing with Canadian director Marcel Fayant's film *Western Holocaust Years*. *Zeidler Hall, The Citadel; Thu, Nov 22 (7pm)*



Louie Blule (M) *Crumb* director Terry Zwigoff's little-seen 1985 documentary about the life, music and obsessions of the hyper-talented but little-known American jazz/blues musician, composer and painter Howard Armstrong. *Zeidler Hall, The Citadel; Fri, Nov 23 (7pm); Sat, Nov 24 (9:30pm); Sun, Nov 25 (7pm); Mon, Nov 26 (9:30pm); Tue, Nov 27 (7pm)*

Out Cold (CO, FP) Jason London, Zach Galifianakis, Flex Alexander and Lee Majors star in directors Emmett and Brendan Malloy's teen-oriented slob comedy about a group of party-loving snowboarders who conspire to prevent their favourite mountain from being turned into a yuppie ski resort.



The Rocky Horror Picture Show (GA) Tim Curry, Susan Sarandon, Barry Bostwick and Richard O'Brien star in director Jim Sharman's 1975 cult musical about a straitlaced couple who get entangled in

the kinky goings-on at the castle of a transvestite mad scientist. *Sat, Nov 24 (midnight)*

White Lies (P) Erika Eleniak, Monica Schnarre, Peter Dobson and Jann Arden star in *Sex and Bullets* director Ruben Preuss's Canadian-made thriller about a woman who finds herself snow-bound in a mountain cabin with her longtime best friend and stalked by her vengeful, recently paroled ex-husband.

FIRST-RUN MOVIES

Bandits (CO) Bruce Willis, Billy Bob Thornton and Cate Blanchett star in *Rain Man* director Barry Levinson's offbeat crime comedy about a pair of bank robbers who wind up in a love triangle with an eccentric woman they've kidnapped as part of their latest heist.

Black Knight (CO) Martin Lawrence stars in *10 Things I Hate About You* director Gil Junger's fish-out-of-water comedy about an employee at a miniature golf course who is pitted against an evil king when he is magically transported back in time to the Middle Ages.

China: The Panda Adventure (SC) Dominick and Eugene director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

Domestic Disturbance (CO, FP) John Travolta, Vince Vaughn, Teri Polo and Steve Buscemi star in *Sea of Love* director Harold Becker's thriller about a divorced father who suspects his 11-year-old son's new stepfather is not what he appears to be.

Don't Say a Word (CO) Michael Douglas, Brittany Murphy, Sean Bean and Famke Janssen star in *Kiss the Girls* director Gary Fleder's thriller about a New York psychiatrist who is forced to extract a secret from a severely disturbed young woman in exchange for the return of his kidnapped daughter. Based on the novel by Andrew Klavan.

From Hell (CO) Johnny Depp, Heather Graham, Robbie Coltrane and Ian Holm star in *Menace II Society* directors Allen and Albert Hughes's atmospheric, gruesome screen adaptation of Alan Moore and Eddie Campbell's graphic novel about a troubled police detective who applies his unusual crime-solving skills to the Jack the Ripper murders

Great North (SC) Martin J. Dignard and William Reeve's IMAX documentary about the harsh beauty of the northern regions of Canada and Sweden, and how those countries' indigenous peoples have adapted to life there.



Harry Potter and the Philosopher's Stone (CO, FP, GR) Daniel Radcliffe, Emma Watson, Rupert Grint, Richard Harris, Alan Rickman and Maggie Smith star in *Mrs. Doubtfire* director Chrs Columbus's big-screen adaptation of J.K. Rowling's massively popular children's book about a boy's eventful first year as a student at a magical school for wizards.

Haunted Castle (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

Helst (CO, FP) Gene Hackman, Danny DeVito, Delroy Lindo and Rebecca Pidgeon star in *The Spanish Prisoner* writer/director David Mamet's crime flick about a gang of thieves whose lucrative plan to rob a jewelry evolves into a high-stakes game of double- and triple-crosses.

Joy Ride (CO) Paul Walker, Steve Zahn and Leelee Sobieski star in *Red Rock West* director John Dahl's road-trip thriller about two brothers who earn the wrath of a psychotic, murderous trucker as a result of a prank they play on him over a CB radio.

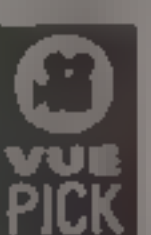
K-PAX (CO, FP) Kevin Spacey, Jeff Bridges and Alfre Woodard star in *The Wings of the Dove* director Iain Softley's screen version of Gene Brewer's cult novel about a psychiatrist who begins to suspect that a mysterious new patient who claims to be an alien from outer space might be speaking the truth.



Kandahar (CO) Nelofer Pazira stars in *A Moment of Innocence* writer/director Mohsen Makhmalbaf's timely drama about an Afghan-Canadian woman who smuggles herself back into Afghanistan in hopes of finding her younger sister and preventing her from committing suicide during the last eclipse of the millennium. In English and Farsi with English subtitles.

The Last Castle (CO) Robert Redford, James Gandolfini, Mark Ruffalo and Delroy Lindo star in *The Contender* writer/director Rod Lurie's action drama about a wrongly court-martialed general who leads his fellow inmates in a massive revolt against a corrupt prison warden.

Life as a House (CO) Kevin Kline, Hayden Christensen and Kristin Scott Thomas star in *At First Sight* director Irwin Winkler's tearjerker about a dying man who heals his relationship with his alienated son while fulfilling his lifelong dream of building his own house.



The Man Who Wasn't There (CO) Billy Bob Thornton, Frances McDormand and James Gandolfini star in *Barton Fink* creators Joel and Ethan Coen's beautifully photographed *film noir* about an emotionally remote barber whose attempt to blackmail his wife's lover brings with it a host of unforeseen consequences.

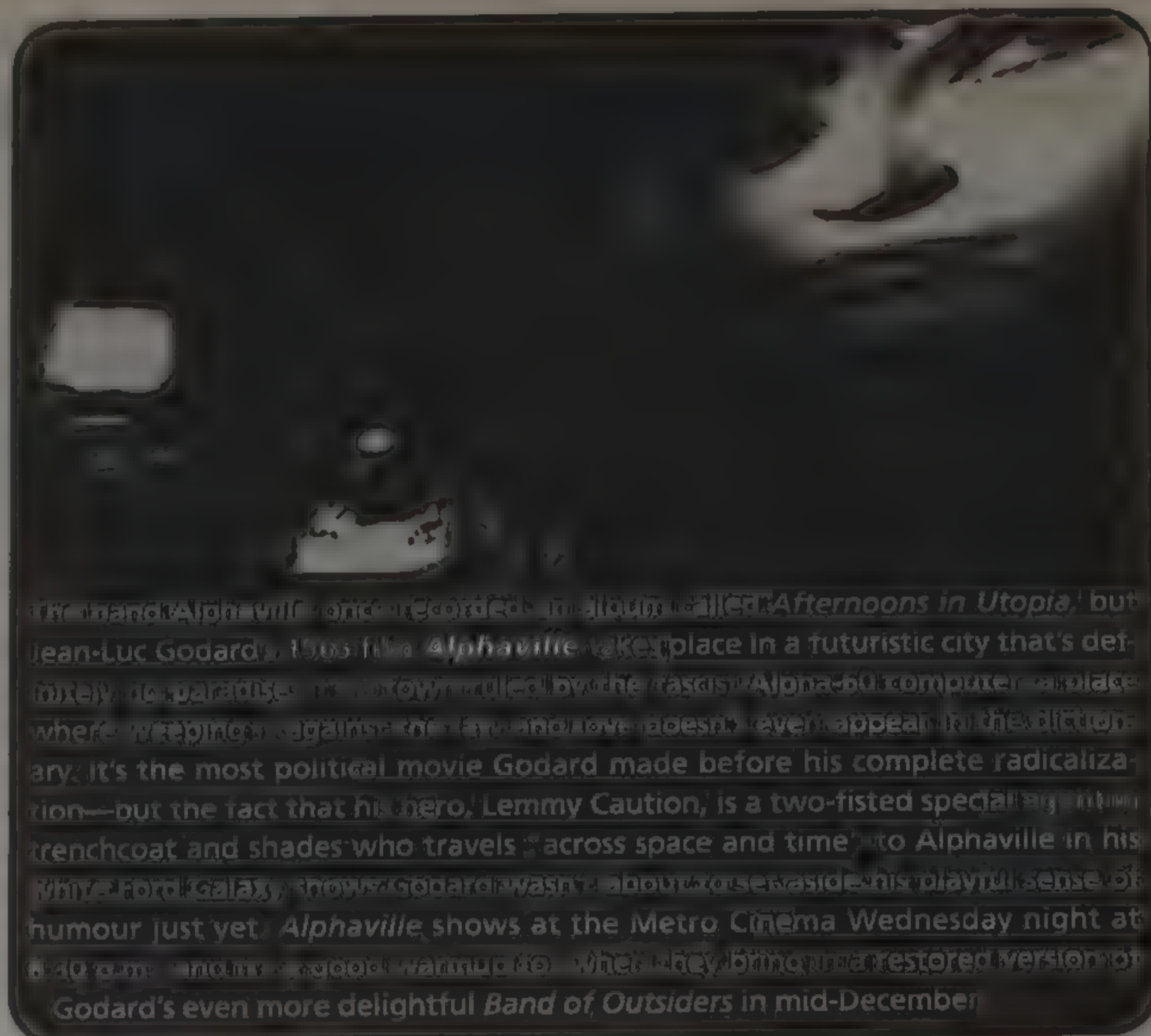


Monsters, Inc. (CO, FP, GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into the world all the creatures who lurk under beds and in closets call home.



Mulholland Drive (CO) Naomi Watts, Justin Theroux and Laura Elena Harring star in *Blue Velvet* director David Lynch's dreamlike, unclassifiable Hollywood thriller about a beautiful amnesiac and a naive aspiring starlet whose identities combine and recombine as they investigate a mysterious car crash.

Novocaine (CO) Steve Martin, Helena Bonham Carter, Laura Dern and Elias Koteas star in writer/director David Atkins's black comedy



The band Alphaville once recorded an album called *Afternoons in Utopia*, but Jean-Luc Godard's 1965 film *Alphaville* takes place in a futuristic city that's definitely no paradise. In a world ruled by the racist Alpha-60 computer, a place where weeping against the sky and love doesn't even appear in the dictionary. It's the most political movie Godard made before his complete radicalization—but the fact that his hero, Lemmy Caution, is a two-fisted special agent in a trenchcoat and shades who travels "across space and time" to Alphaville in his *White Ford Galaxy*, shows Godard wasn't about to sever his playful sense of humour just yet. *Alphaville* shows at the Metro Cinema Wednesday night at 8:30 p.m. and on a good warm-up to what they bring you a restored version of Godard's even more delightful *Band of Outsiders* in mid-December.

about a straitlaced dentist who finds himself falsely accused of murder as a result of an impulsive fling with a sexy new patient.

The One (CO, FP) Jet Li, Carla Gugino and Delroy Lindo star in *Final Destination* director James Wong's action/sci-fi picture about a futuristic, parallel-universe-hopping criminal who discovers that he becomes more and more powerful with each alternate version of himself he kills off.

Riding in Cars With Boys (CO) Drew Barrymore, Steve Zahn and Adam Garcia star in *A League of Their Own* director Penny Marshall's seriocomic chick flick about a free-spirited teen mother who struggles to pull herself out of welfare and attend college. Based on the memoir by Beverly Donofrio.

Serendipity (CO) John Cusack, Kate Beckinsale, Jeremy Piven and Molly Shannon star in *Town and Country* director Peter Chelsom's romantic comedy about a young couple who meet, fall in love and then part company in order to test the woman's belief that if they are meant to be together, they will meet again.

Shallow Hal (CO, FP, GR) Jack Black, Gwyneth Paltrow and Jason Alexander star in *There's Something About Mary* co-directors Peter and Bobby Farrelly's comedy about a superficial man who falls in love with an overweight woman after acquiring the ability to see people's "inner beauty."



Shrek (CO) The voices of Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow are featured in this irreverent computer-animated fairytale spoof about a grumpy ogre who is hired by a despotic king to save a princess from a fire-breathing dragon.

Spy Game (CO, FP) Brad Pitt, Robert Redford and Catherine McCormack star in *Top Gun* director Tony Scott's flashback-filled espionage drama about a retired CIA agent who is called out of retirement when his protégé is kidnapped by the Chinese.

13 Ghosts (CO) Shannon Elizabeth, Matthew Lillard, Tony Shalhoub and F. Murray Abraham star in director Steve Beck's remake of the 1960 William Castle horror cheapie about a group of people trapped in a haunted mansion bequeathed to one of them by his late parapsychologist uncle.

Training Day (CO, FP) Denzel Washington and Ethan Hawke star in *Bait* director Antoine Fuqua's crime drama about a rookie undercover cop in Los Angeles who spends his first day on the job getting a lesson in street ethics from a flamboyant, thoroughly corrupt veteran policeman.



Waking Life (P) Wiley Wiggins stars in *Slacker* director Richard Linklater's unusual, plotless animated film, in which a young man floats dreamily through a series of conversations about life and the nature of reality with a wide variety of celebrities, philosophers and crackpots.



Zoolander (CO) Ben Stiller (who also directed and co-wrote the script), Owen Wilson, Will Ferrell and Milla Jovovich star in this wacky comedy about a shallow, none-too-bright male model who becomes mixed up in a CIA plot to assassinate the president of Malaysia.

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PARAMOUNT 104-1111
MONSTERS, INC. (G)
 Fri Mon Tue Wed Thu 7:00 9:20
 Sat Sun 2:30 4:30 7:00 9:20
WESTMOUNT 111-1111
HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) No passes. Frightening scenes
 1:00 4:45 8:30
 Fri Sat Sun 12:00 3:15 6:45 9:55
 Mon Tue Wed Thu 3:15 6:45 9:55
MONSTERS, INC. (G)
 Fri 12:45 2:50 5:00 7:15 9:30
 Sat Sun Mon Tue Wed Thu 12:45 2:50 5:00 7:15
SPY GAME (14A)
 1:15 4:00 7:00 9:45
GATEWAY 8 79-1111
DOMESTIC DISTURBANCE (14A)
 1:45 4:30 7:20 9:35
HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) No passes. Frightening scenes. Fri Sat Sun 12:00 12:30 1:15 3:15 3:45 4:45 6:45 7:15 8:15 9:55 10:30
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MONSTERS, INC. (G)
 Fri Sun Mon 12:45 1:30 2:50 4:00 5:00 7:00 7:30 9:20 9:45
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TRAINING DAY (18A)
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Do the knight thing

Martin Lawrence does some medieval mugging in *Black Knight*

By JOSEF BRAUN

The latest vehicle for actor/co-producer Martin Lawrence has a premise so obviously dumb, you'd think that someone with even Lawrence's decidedly modest artistic aspirations would have rejected it in a heartbeat. Very loosely inspired by Mark Twain's *A Connecticut Yankee in King Arthur's Court*, *Black Knight* stars Lawrence as an unlikely employee of a medieval-themed amusement park who, upon diving into the park moat to fish out what

he hopes is a valuable medallion, gets magically transported to 14th-century England, where he's taken for a messenger from the king of France and embarks upon a series of wacky misadventures, culminating in his leading of a peasant revolution—which, if you can believe it, is half-heartedly played out as a kind of metaphor for the civil rights movement. By living among the English, Lawrence learns about nobility, courage in competing in private industry and that he doesn't like being referred to exclusively as a Moor. Yet, perhaps more significantly, he gets the court musicians to play a stomping rendition of Sly and the Family Stone's "Dance to the Music" after a mere three-minute coaching session and manages to have sex with a rich white girl while still wooing a foxy black chamber-maid/revolutionary.

You might think director Gil Junger's previous success at juxtaposing contemporary Americans with all things Olde and English (his feature directorial debut was the teen Shakespeare flick *10 Things I Hate About You*) would help him to elevate this



The star with his sword: Martin Lawrence in *Black Knight*

incredibly inane material (courtesy of *Big Momma's House*'s Darryl Quarles and *Say It Isn't So*'s Peter Gaulke) to something fitfully entertaining, but sadly, you'd be quite mistaken. Junger in fact shows little competence

at all behind the camera; his flat if functional brand of comic timing is a conspicuous mismatch with Lawrence's Jerry Lewis antics. His stylistic poverty is most evident in the film's many painfully redundant slo-mo sequences and his unimaginative rendering of the film's exotic setting and the frequent swordplay. With such a negligent foundation laid by the film's creative team and so little for the handful of decent co-stars (such as Tom Wilkinson, from *Priest* and *The Full Monty*) to do, *Black Knight* is left helplessly dependent on the talents of Lawrence. And if you're at all familiar with Lawrence's previous output, you'll know that's not exactly a great source of hope.

Much ado about Martin

By spending the opening credit sequences doing some very unfunny dental care shtick before launching into a solid 10 minutes of Quarles and Gaulke's godawful expository dialogue, Lawrence gets off to such an underwhelming start that he can only improve from that point onward. But while Lawrence can be

genuinely likable in a shaggy sort of way, and even though he eventually does have his funny moments (particularly when he stops talking through his nose and behaving like a six-year-old), it's impossible to get around his lack of fundamental skills as an actor in a leading role. Junger is basically forced into shooting every scene the same way—showing Lawrence hamming it up, then cutting to a reaction shot—because Lawrence simply can't engage convincingly with his fellow performers. Lawrence is really more a stand-up comic than an actor because he can't work off other people; he can only deliver gags to the camera, and that's why you rarely see a two-shot in the entire movie.

To top it all off, the whole thing turns out to be nothing but a near-death experience! (And the denouement is even more risible than the preceding dream stuff.) If nothing else, I suppose you could at least credit Quarles and Gaulke with being aware of how limp their movie really is. As one of their own characters says about Lawrence: "You have to admire his commitment; he's no longer funny, but he refuses to give up the joke." ☹

Black Knight

Directed by Gil Junger • Starring Martin Lawrence, Tom Wilkinson, Marsha Thomason and Vincent Regan • Opens Fri, Nov 23

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BANDITS (PG) Daily 1:35 4:35 7:15 10:00	THE GLASS HOUSE (14A) Daily 2:25 4:55 7:30 9:55
RAT RACE (PG) Coarse language Daily 1:40 4:10 7:00 9:35	RUSH HOUR 2 (PG) Coarse language Daily 2:05 4:20 7:35 9:45
IRON MONKEY (PG) Violent scenes Daily 2:30 5:05 7:25 9:50	AMERICAN PIE 2 (18A) Crude sexual content throughout Daily 1:45 4:30 7:45 10:15
HEARTS IN ATLANTIS (PG) Mature theme. Not suitable for younger children. Daily 2:00 4:15 7:10 9:30	AMERICA'S SWEETHEARTS (14A) Daily 2:10 4:40 10:20
THE PRINCESS DIARIES (G) Daily 1:55 4:25 7:05 9:40	PEARL HARBOR (PG) Violent scenes. Daily 6:55
THE OTHERS (PG) Frightening scenes throughout Daily 2:20 5:00 7:40 10:10	SHREK (PG) Daily 2:10 4:35 7:20 9:35
	PLANET OF THE APES (PG) Frightening scenes Daily 1:50 4:45 7:20 10:05

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Showtimes for Friday November 23 - Thursday November 29, 2001

Eaton Centre Cinemas		West Hall 8	
Box Office Phase II, 10200-102 Ave. 436-7020		New Phase II Entrance 2 444-1829	
BLACK KNIGHT Crude content. DTS Digital. No passes Daily 12:15 2:30 4:50 7:10 9:25	PG	13 GHOSTS Gory violence throughout. DTS Digital Fri-Sun 4:25 9:10 Mon-Thurs 9:10	18A
HARRY POTTER AND THE PHILOSOPHER'S STONE Frightening scenes. DTS Digital. No passes. On 3 screens Daily 12:00 12:30 1:15 3:15 3:45 4:30 6:30 7:00 7:45 9:45	PG	BLACK KNIGHT Crude content. DTS Digital. No passes Fri-Sun 1:00 3:20 5:30 7:40 9:55 Mon-Thurs 7:40 9:55	PG
HEIST Coarse language. DTS Digital. Daily 10:25	14A	DON'T SAY A WORD Violent scenes. DTS Digital Fri-Sun 1:50 4:40 7:20 10:00 Mon-Thurs 7:20 10:00	14A
LIFE AS A HOUSE Mature themes, sexual content. DTS Digital Daily 12:45 3:30 6:35 9:15	14A	FROM HELL Gory violence, disturbing scenes. DTS Digital Fri-Sun 1:05 3:40 6:40 9:20 Mon-Tue 6:50 9:35 Wed-Thurs 6:40 9:20	18A
THE ONE Violent scenes. DTS Digital. Daily 4:20 6:45	14A	THE LAST CASTLE DTS Digital. Fri-Sun 1:30 6:30 Mon-Thurs 6:30	14A
OUT COLD Crude content. DTS Digital. Daily 1:30 4:00 7:40 10:05	14A	LIFE AS A HOUSE Mature themes, sexual content. DTS Digital. Fri-Sun 1:10 4:00 6:55 9:45 Mon-Tue 6:55 9:45 Wed 9:45	14A
SHALLOW HAL DTS Digital. Daily 1:50 4:40 7:30 10:15	14A	RIDING IN CARS WITH BOYS Mature theme. DTS Digital. Fri-Sun 1:20 4:20 7:10 9:50 Mon-Thurs 7:10 9:50	PG
SPY GAME DTS Digital. No passes. Daily 1:40 4:10 7:20 9:55	14A	SERENDIPITY DTS Digital. Fri-Sun 2:00 4:10 7:15 9:30 Mon-Thurs 7:15 9:30	PG
SOUTH EDMONTON COMMON 1525-99 STREET 436-8585		TRAINING DAY DTS Digital. Fri-Sun 1:40 4:30 7:00 9:40 Mon-Thurs 7:00 9:40	18A
BLACK KNIGHT Crude content. No passes THX Daily 12:40 3:00 5:20 7:45 10:15	PG	WESTHALL 6 CINEMAS PHASE I ENTRANCE 11 444-1829	
FROM HELL Gory violence, disturbing scenes DTS Digital. Daily 1:40 4:30 7:35 10:30	18A	AMERICAN PIE 2 Crude sexual content throughout. Daily 3:45 10:10	18A
HEIST Coarse language. DTS Digital. Daily 2:10 4:40 7:20 10:00	14A	HEARTS IN ATLANTIS Mature theme, not suitable for younger children Daily 5:00 10:00	PG
KANDAHAR Daily 1:10 3:30 5:40 7:50 10:10	PG	IRON MONKEY Violent scenes. Subtitled. Daily 2:00 4:00 7:00 9:15	PG
K-PAX Coarse language. DTS Digital. Daily 12:45 3:20 6:30 9:10	PG	JOY RIDE Coarse language. Daily 2:15 4:15 7:15 9:30	14A
LIFE AS A HOUSE Mature themes, sexual content DTS Digital. Daily 12:50 3:40 6:40 9:30	14A	ON THE LINE Daily 2:45 4:45 7:45 9:45	PG
THE MAN WHO WASN'T THERE DTS Digital. Daily 1:15 4:00 7:15 9:55	14A	THE OTHERS Frightening scenes throughout. Daily 1:30 6:30	PG
NOVOCAINE Disturbing content. DTS Digital. Daily 1:45 4:15 7:10 9:20	14A	THE PRINCESS DIARIES Daily 1:45 7:30	G
THE ONE Violent scenes. DTS Digital Fri-Wed 1:30 3:45 5:50 8:10 10:25 Thu 1:30 3:45 10:25	14A	ROCKY HORROR PICTURE SHOW Coarse language. Daily 2:30 4:30 6:45 9:00	PG
OUT COLD Crude content. THX. Daily 12:30 2:45 5:00 7:30 9:50	14A	VILLAGE TREE CINEMAS Gervais Rd. St. Albert. 459-1848	
RIDING IN CARS WITH BOYS Mature theme DTS Digital. Daily 2:30 5:30 8:40	PG	13 GHOSTS Gory violence throughout. Fri Mon-Thurs 7:15 Sat-Sun 1:30 4:15 7:15	18A
SERENDIPITY DTS Digital. Daily 1:50 4:20 6:45 9:00	PG	BANDITS Fri Mon-Thurs 6:30 Sat-Sun 12:30 3:30 6:30	PG
SHALLOW HAL THX. Daily 1:20 4:10 7:00 9:45 DTS Digital. Daily 2:20 5:10 8:00 10:30	14A	BLACK KNIGHT Crude content. No passes. Fri 7:30 9:45 Sat-Sun 12:30 2:45 4:45 7:30 9:45 Mon-Thurs 7:30	PG
SPY GAME No passes. THX. Daily 2:00 4:50 7:40 10:20 DTS Digital. Daily 1:00 3:50 6:50 9:40	14A	CRUEL MIND DTS Digital. Fri 7:00 9:15 Sat-Sun 1:00 3:15 7:00 9:15 Mon-Thurs 7:00	14A
CLAREVIEW TOWN CENTRE CINEMA 12		FROM HELL Gory violence, disturbing scenes. Fri-Sun 9:00	18A
BLACK KNIGHT Crude content. DTS Digital. No passes Daily 12:20 2:30 4:45 7:15 9:30	PG	JOY RIDE Coarse language. Fri 7:15 10:00 Sat-Sun 1:15 4:00 7:15 10:00 Mon-Thurs 7:15	14A
HARRY POTTER AND THE PHILOSOPHER'S STONE Frightening scenes. DTS Digital. No passes On 4 screens. Daily 12:00 12:30 1:15 1:45 3:15 3:45 4:30 5:00 6:30 7:00 7:45 8:15 9:45	PG	K-PAX Coarse language. Fri 6:45 9:30 Sat-Sun 12:45 3:45 6:45 9:30 Mon-Thurs 6:45	PG
HEIST Coarse language. DTS Digital. Daily 10:20	14A	THE LAST CASTLE Fri 6:45 9:30 Sat-Sun 12:45 3:45 6:45 9:30 Mon-Thurs 6:45	14A
MONSTERS, INC. No passes. DTS Digital. Daily 12:10 12:40 2:45 3:30 5:15 7:20 7:40 10:00	G	MULHOLLAND DRIVE Sexual content. Fri-Sun 9:15	14A
THE ONE Violent scenes. DTS Digital. Daily 9:40	14A	THE ONE Violent scenes. Fri 7:30 10:00 Sat-Sun 1:30 4:15 7:30 10:00 Mon-Thurs 7:30	14A
OUT COLD Crude content. DTS Digital. Daily 12:50 3:00 6:45 9:15	14A	OUT COLD Crude content. Fri 7:15 9:45 Sat-Sun 1:00 4:30 7:15 9:45 Mon-Thurs 7:15	14A
SHALLOW HAL DTS Digital. Daily 1:30 4:15 7:10 9:50	14A	RIDING IN CARS WITH BOYS Mature theme. Fri 6:30 9:30 Sat-Sun 12:45 3:30 6:30 9:30 Mon-Thurs 6:30	PG
SPY GAME DTS Digital. No passes Daily 12:50 4:00 7:30 10:10	14A	SHREK Fri Mon-Thurs 6:45 Sat-Sun 1:00 3:15 6:45	PG
		TRAINING DAY Fri-Sun 9:45	18A
		ZOOLANDER Fri 7:00 9:15 Sat-Sun 1:15 4:00 7:00 9:15 Mon-Thurs 2:00	14A

Musician, raconteur, artist, lover, genius

Louie Bluie's
Howard Armstrong
is all these things...
and much more

By JOSEF BRAUN

Despite whatever documentarian Ken Burns (producer of the television series *Jazz*) might imply, the history of Afro-American music over the last century can not be easily traced, judged and categorized through researching "important" recordings or simply picking out which artists are most famous, prolific, "talented" or influential. Hopefully, what a series like *Jazz* can do is just get more people turned on to Afro-American music in general, so that interested people, black or white or whatever (because good music is for everybody), can start to discover this amazingly rich and complex musical tradition on their own.

But what *Jazz* can't do is unearth some of the fascinating figures who play pivotal roles outside of the popular culture, who make music that's harder to pin down or play so many different styles of music we don't know how to pigeonhole them; artists who don't bother so much with recording sessions or legitimizing themselves, but who

strengthen the musical scene with the authority of their pervasive presence and the ephemeral power of their live performances. For most of us to catch wind of those kind of people, which is to say marginal people, we've got to look toward more marginal documentarians, and perhaps no documentarian is more persistently marginal—and, at the same time, more talented at his craft—than Terry Zwiggoff.

Anyone who's seen Zwiggoff's excellent, disquieting (to say the least), multiple-award-winning documentary *Crumb* (1994) will recall Zwiggoff's unflinching gaze, his ability to examine weirdly provocative figures without condescending to them or judging them. Hell, Zwiggoff seems to love the people he profiles, although you'd be hard-pressed to sniff out the stink of abandoned adoration from watching his films. (Arguably, these same traits can also be seen in his recent first fiction film, *Ghost World*.) Zwiggoff didn't make *Crumb* because he thought Robert Crumb was necessarily the most "important" American visual artist of the 20th century, nor did he make it because he thought it would be hip to revel in obscurity (if that were the case, he could have easily found plenty of people far more obscure); he made a movie about Crumb because he likes him and thinks he's interesting. Thank-

fully, Zwiggoff apparently took that same simple approach in his equally wonderful 1985 documentary about Afro-American musician and visual artist Howard "Louie Bluie" Armstrong, *Louie Bluie* (which Metro Cinema is screening all this weekend in tandem with *Crumb*).

A talent to amuse

Born in 1909 in Dayton, Tennessee in a family of 11 kids, Armstrong first picked up a mandolin at the age of nine after his preacher father disowned it, his congregation condemning it as "the devil's instrument." And in *Louie Bluie*, it's the mandolin that we first see Armstrong handling in his friend's kitchen, playing with grace, ease, a sophistication that betrays the folksy simplicity of the tune and even a bit of playful arrogance as he shows off by doing some elaborate picking behind his head like Jimi Hendrix. Before long, however, we suddenly get to see Armstrong cut deep and cleanly into a violin like a mean and rootsy Jean-Luc Ponty, revealing himself to be as equal a master at that "fiddle-playing thing" as the mandolin. Turns out Armstrong is supremely adept on more than 22 instruments, not to mention having skills as a linguist, scatological humorist, painter and (at least according to Armstrong) ladies' man. Armstrong is so damn talented, imaginative and still vital in all



Take a bow: Howard Armstrong strums you along in *Louie Bluie*

his years (he was already 76 at the time of filming), it'll make you crazy, yet he never bothered to record more than a handful of tunes and seems to enjoy displaying his artwork in only the most modest of venues. (I've heard that since *Louie Bluie* came out, he's also done illustrations for a children's book.)

O brothel, where art thou?

Louie Bluie captures Armstrong

hanging out with old friends and colleagues, performing in clubs and on the street and paying a nostalgic visit to his hometown (a visit he describes as "walking in a dream") where he swaps highly entertaining stories with old friends. Armstrong's stories of moving up from playing fish fries and dances in Tennessee to playing nightclubs in Chicago are among the film's most fascinating bits of history, with Armstrong explaining how his ability to speak Italian and play Italian music helped him win over the Mafioso types who controlled the local scene and deflect the potentially violent racial hatred he and his colleagues encountered. Another of the film's highlights is easily Armstrong's displaying of his *Whorehouse Bible*, a gorgeously illustrated book of delightfully pornographic images and stories (in which he pays particular tribute to the generous plentitude of the Afro-American female booty) that should be on the bookshelf of every lover of erotica, right between the *Kama Sutra* and *The Arabian Nights*.

The lighting is a little clumsy and the sound is not always so hot and Zwiggoff and his small crew seem content to follow Armstrong around and just take what they can get without imposing too much structure on the final result. Yet despite, or because of, Zwiggoff's loose approach, *Louie Bluie* still retains a lean, smart craftsmanship is thoroughly entertaining from start to finish and stands as a respectful testimonial to the restless inventiveness and spirit of Afro-American music by giving us this portrait of an incredible artist who I, for one, would have probably never heard of otherwise. It's just terrific. ☺

Louie Bluie

Directed by Terry Zwiggoff • Featuring Howard Armstrong • Zeidler Hall, The Citadel • Fri, Nov 23 (7pm); Sat, Nov 24 (9:30pm); Sun, Nov 25 (7pm), Mon, Nov 26 (9:30pm); Tue, Nov 27 (7pm) • Metro Cinema • 425-9212

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Brownian motion

Ken Brown revisits his childhood (and Asia) in *The Garneau Kid*

By PAUL MATWYCHUK

A couple of years ago, after Ken Brown had performed an early version of his autobiographical new monologue *The Garneau Kid* at Workshop West's Springboards series of staged readings, Ron Jenkins told the audience how director Bill Kerr came downstairs in the rehearsal space and saw Jenkins and Brown hunched over a table, hard at work on polishing Brown's script. "How's it going?" Kerr dubiously asked, to which Jenkins, without looking up from a chaotic pile of pieces of Brown's script blanketing the table, enthusiastically replied, "Good! Really, really good!"

"It was a brilliant idea—the kind Ron is apt to have," says Brown, "and it was the making of the piece." Initially, Brown presented Jenkins with two monologues, one a sort of amplification and extension of *Garneau Kid*, the nostalgic piece about his boyhood in Edmonton that he wrote and performed at the 1999 Fringe Festival, and the other an account of the long, eventful, meandering journey the idealistic 20-year-old Brown made

from Malta (where he planned to help his brother fix up a sailboat) to India back in the mid-'70s. Jenkins, in one of his customary flashes of dramaturgical insight, suggested that Brown slice them up and recombine them into a single piece that would alternate between Brown's boyhood experiences and the higher-stakes adventures he got mixed up in as a young man. The scripts literally had to be cut to pieces and taped back together again, but Brown remains more than pleased with the result.

"What happens when you put one against the other," Brown explains, "is that the themes of each amplify the other—the themes of longing and the crusade and wanting to define oneself in the world become much more intense. And I think the combination of the two stories is greater than the sum of its parts. You see the kid formulating these ideas, and then you see how they work out in the real world."

Riches of embarrassment

One of the most appealing things about the script that Brown performed at Springboards (and has further refined for its Shadow Theatre run as a full production) was the way Brown refused to present himself as a cool, resourceful, ultra-confident globetrotter or as a self-deprecating, wide-eyed innocent; he's simply an

observant, intelligent (if somewhat naïve) ordinary guy who's nevertheless very upfront about admitting his personal failings. Brown even admits that one of the reasons it's taken him so long to write about this part of his life is that "some of the experiences were literally too searing or painful for me to be able to deal with them.... There's an extreme shame about some of the stupid things I did—plus a couple of illegal activities I felt a certain circumspection about."

For all his naïveté, though, Brown had an amazing knack for stumbling into chaotic situations and stumbling out of them again, unharmed. "It's the grace that protects the innocent," he says. "I think that's why we survived. 'Had we gone into many of these situations with an agenda or a sense that we were bringing along justice and rightness, someone would have shot us or bonked us over the head and stolen

our wallets. Actually, someone *did* steal my wallet, but that was more my stupidity than anything else."

Brown calls his trip 'the CIA tour of central Asia': he arrived in Athens, for instance, the jubilant night the U.S.-sponsored Papadopoulos regime fell. "Then we got to Turkey, whose militarism was being tolerated [by the U.S.]," he continues, "and which was where I felt like I was in the greatest danger—the police were extremely aggressive toward young Western hippies; they just thought we were the

SEE PAGE 49

theatre
preVUE

Ken Brown has an actor's shield day in *The Garneau Kid*

dj tiesto

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THEATRENOTES

By PAUL MATWYCHUK

The return of the Scrooge

A Christmas Carol • MacLab Theatre, The Citadel • Nov 24-Dec 30 (opening night: Nov 29) • preVUE

Last year's Citadel production of *A Christmas Carol*—complete with an 18-member cast (not counting a dozen or so extras), a choir, a couple of moving staircases, a 12-foot-tall Ghost of Christmas Yet to Come and a dinner bell that seemed to float in midair—was perhaps the most remarkable piece of pure stagecraft to play an Edmonton stage during the entire season. The lavish show is back again this year (and it'll return next season, too—all those

staircases and floating dinner bells cost money, you know), once again with Bob Baker directing and Tom Wood, who also wrote the adaptation, starring as Scrooge opposite many of the same cast members. In other words, Baker and Wood have adamantly refused to heed Scrooge's advice and "decrease the surplus population."

Jeff Page, who's understudying Wood and filling in for him as Scrooge on Sunday nights and Thursday matinees, says he's still feeling a little overwhelmed in the rehearsal hall at the sheer size of the show—especially after just having finished a hugely successful run of Michel Tremblay's intimate two-hander *For the Pleasure of Seeing Her Again* at Theatre Network. "It's interesting," he says, "just watching [Shadow Theatre mainstay] Coralie Cairns, who's in the cast for the first time this year and is used to doing small theatre stuff. Bob was doing the design presentation, and she just sat there, literally, like a child watching a Christmas display in a store window. She didn't see it last year, and she was saying things like, 'Really? That happens? A

whole little town just comes out onstage?' And he'd say, 'Oh yeah!'

"It's funny, though," Page continues. "There's this whole pivoting house they've got called Merrytown, and it's got the front of the Cratchits' house and Fred's house and Scrooge's office—it's got all these things, and I don't even remember it. When I saw the show last year, I just remember being overwhelmed by all the people. As soon as that stage filled up with people, I was just watching *them*—all this humanity just *bursting* out. Even in rehearsal, when Bob hits the sound effect and all these people start moving around, it's like, 'Whoaaa!' It's so uplifting! It's kind of phenomenal—you really get the idea of Christmas."

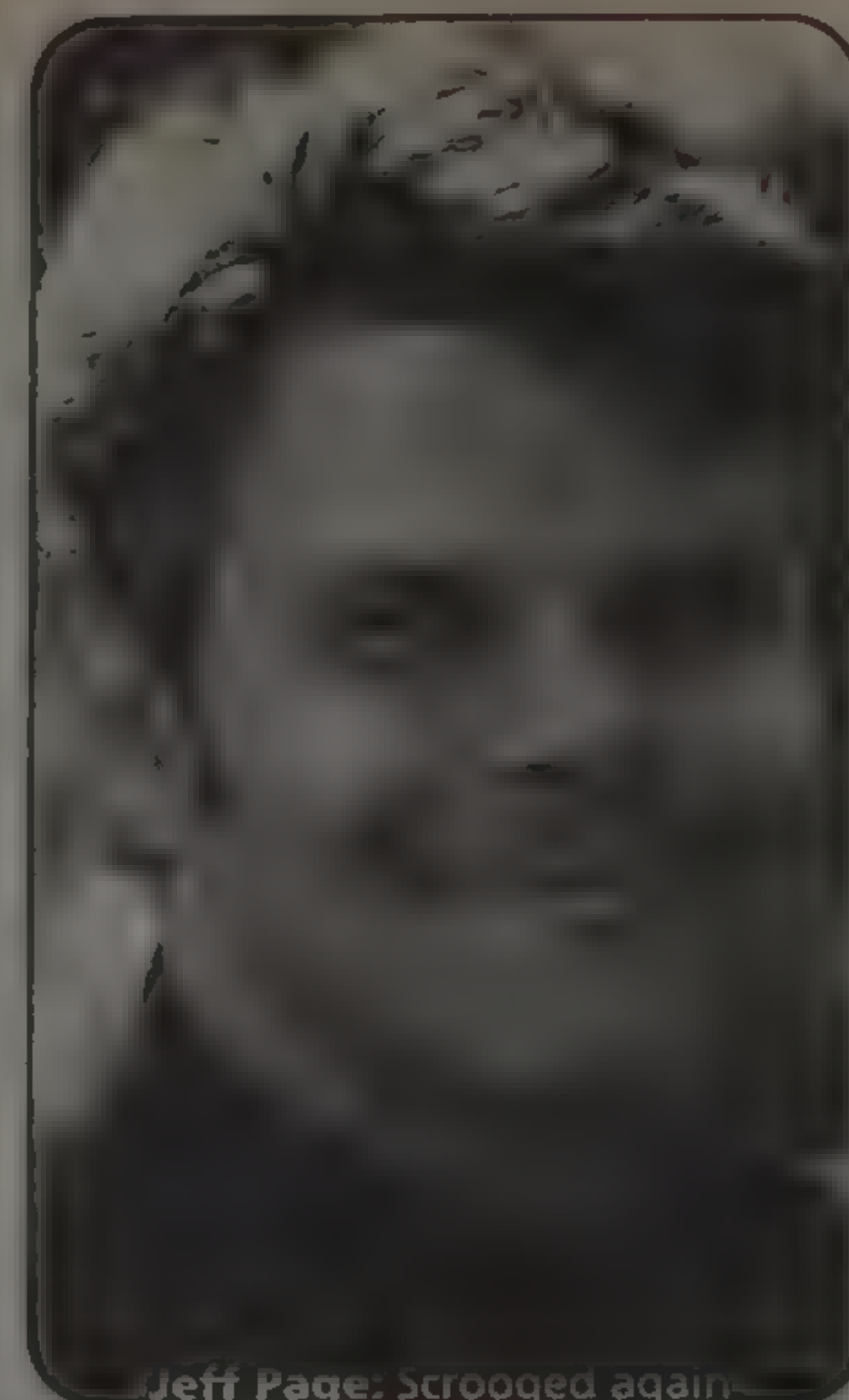
And when those other actors start moving around, you'd better pay attention to Baker's orders. "It's so choreographed," Page says, "it's almost like a film. In some shows, you have larger parameters to work in and still be true to what you're doing. Here, you've got to hit your mark at the right time, because you'll be creamed by a staircase if you don't.

Just watching how Bob conducts those things is fascinating to me; the control he has over crowds is quite stunning.... He always stresses that when it's your turn to speak, to *take the stage*. You have to be heard and seen because otherwise people won't know where to look amid all this chaos. You just have to be so perfectly present that you really grab all the energy around you and say, 'Here I am!'"

When he begins talking about the task of playing Scrooge, Page echoes the sentiments Tom Wood spoke to me last year before the show's premiere: what's particularly moving about Scrooge's journey, Wood felt, was that he discovers an ability to change himself for the better so late in his life. "I remember being very moved by Scrooge's redemption [when I saw it last year]," Page agrees. "Most of the time you get a sort of *Christmas Carol* lite. There's this idea of Scrooge as this tight-fisted guy, but it's more about being cold-hearted—about being in so much pain, and then reliving all the elements that have caused him such pain in his life and closed his heart up. It's about having to overcome the demons in your own life before you can change. And this guy does it when he's 70 years old. He turns his life around."

The Fringe's Next big thing

Thank God the press release about the upcoming announcement of the 2002 Edmonton Fringe Festival lineup arrived in the mail today; I still haven't completed my application form and almost forgot that the deadline for submissions is Friday, November 23 at 5 p.m.



Jeff Page: Scrooged again

And with astonishing promptness, the Fringe officials will be announcing, on Monday, November 26, which shows will be competing for Edmonton's theatregoing dollar next August. The pleasurable tension-fraught event will take place at the Next Act at 5 p.m. and is open to everybody. The Fringe will also be taking advantage of the opportunity to introduce who will succeed David Cheoros as their new festival director and announce this year's Fringe theme—decisions that hopefully were made with more care and planning than the list of next year's Fringe plays, which for the last two years have simply been picked out of a rotating drum by Celebrations Dinner Theatre artistic director and frequent Fringe performer Randy Brososky. ☐

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Illusions of grandeur

Agnieszka Matejko's poetic *objets* make the abstract tangible

BY MAUREEN FENNIAC

Agnieszka Matejko creates intimate objects about cosmic things. But it's the physicality of the work in her new show, *Waves and Sand: Poetic Furniture*, that makes her thoughts accessible. Through a series of meticulously constructed cabinets, tables and wooden boxes that combine images, mirrors and fragments of text, Matejko blurs the boundaries between art and craft.

In "Red Sky Cabinet," two slim wooden doors open up to reveal a translucent interior of glowing clouds, while in "Water Falls," a similar kind of visual displacement hinges on manipulated "doors of perception" rendered as water via Plexiglas panels encoded with a photographic image. Matejko's combination of visual elements from disparate environments is a simple but effective technique, but making things strange is never as easy (or as convincing) as it seems.

And finding that balance between the familiar and the strange—what one might call "the zone of the uncanny"—is even more difficult. It's Matejko's elegant mediation between these two realms that make her work convincingly surreal.

Some of the most interesting pieces in this show are series of small oak tables set upon tall, waist-height legs. Here, unlike an "ordinary" table, you have to look *through* the surface of the object to get a sense of its content. Illusions and visual ploys abound in this space, where objects behave like freestanding magicians, performing various visual tricks with strategically placed mirrors. In "The Moon Falls (This Long Night)," for

instance, the viewer is invited to peer into what seems like an almost endless recession of the table's interior space, where a realistic image of the moon floats suspended in a long, tunnel-like area. Meanwhile, squaring the circle of the moon visually (if not conceptually), are fragments of poetic text etched onto the periphery of the table's glass surface.

Echo and narcissus

In "Returning Sound," layers of text recede into the apparent depth of the table's interior through another feat of mirrored sleight of hand. Here, levels and layers of text overlap, blur and blend into each other and the abstract notion of "poetic space" acquires three dimensions. Reading through its apparent visual depth, where lines of

text repeat and seem to dissolve at the edges, you get the sense that this is what an echo would look like if you could see it. (Others may fancy that this is what the act of reading a poem "looks like.") "Sounds Sleep in the Desert Sands," meanwhile, performs the opposite function, compressing and flattening rather than deepening the visual depth of the poem. Here, the etched surfaces are packed together in a way that similarly serves to confuse our reading (and perhaps even the meaning) of the poem.

But for me, the most provocatively poetic space in this show is

while writing the piece of not turning it into a lecture—"a Spalding Gray history lesson," he says—and keeping the focus on the personal story. (The poster image for the show, after all, is a childhood picture of Brown, not a map of central Asia.) Brown says he hopes he isn't romanticizing his past, but that he can't help but mythologize it a little—"That's what artists do," he says matter-of-factly. At the end of our interview, Brown notes with a touch of regret that most of the countries he visited have changed so drastically over the last 25 years—the monoculture has penetrated them so deeply—that no one could ever again have the same trip he did. "Those waters are deeply polluted," he says. *The Garneau Kid* is Brown's attempt to see how far upstream he can sail back into his own past—and how many audience members he can take along with him. ☐



arguably the most visually straightforward of the group. It's a small oak box which sits in the far corner of the gallery, looking anonymous and almost incidental. But its content is illuminated once you lift the lid; suddenly, you find yourself peering into billowy white clouds glowing against a vivid blue background. In short, Matejko has created a box full of sky. It's these kind of poetic manipulations which invert the

ordinary order of things (inside and outside, depth and surface) that give Matejko's work its surreal feel. But her creations also possess an adamant physicality that translates their rather ethereal poetic content into something real—and something felt. ☐

Waves and Sand: Poetic Furniture
By Agnieszka Matejko • Fringe Gallery
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visual arts
reVUE

Garneau Kid

Continued from page 47

scum of the earth and probably should be shot and dumped into an unmarked grave. At least, that's the message I was getting.... Then we went to Iran, which of course was also under an extremely repressive dictatorship, also supported by the CIA. And from there, we went to Afghanistan, which ironically was the first place since I left Greece where I actually felt safe. This was pre-Soviet invasion and the Afghans were living this kind of wild and free tribal life. It was a beautiful place to be. Now, when I see Kabul as a battleground between these right-wing religious nuts and basically a bunch of savage warlords, it saddens me deeply because I know there are many very wonderful people trapped in the middle."

A swing and a myth

Brown says he was very conscious

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The Willie Mae Thornton Story
by Audre~Kairen

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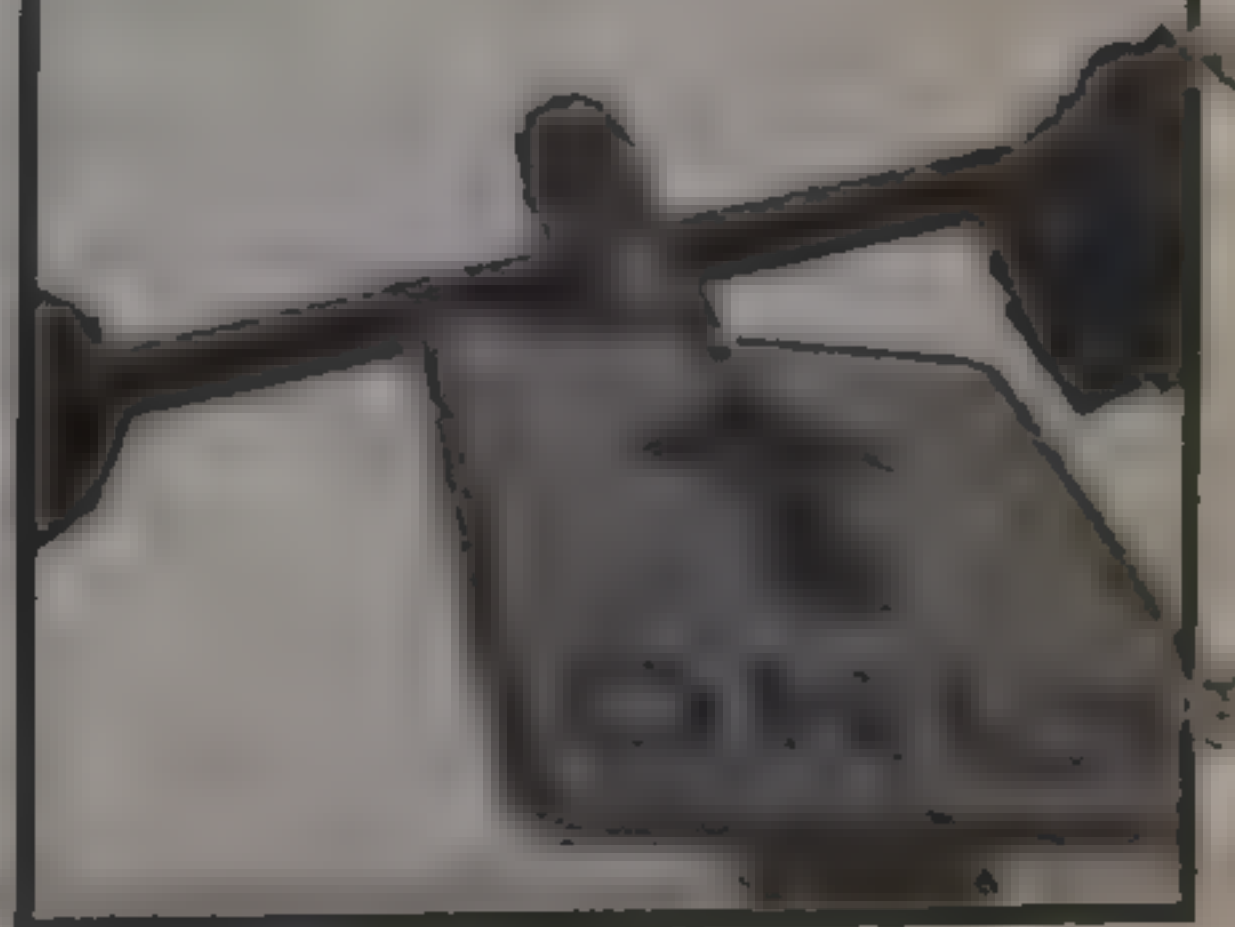


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Very warm for Mae

Big Mama has hot blues, undercooked drama

BY PAUL MATWYCHUK

The legendary blues shouter Willie Mae Thornton didn't have much use for frills; in the title role of the new musical revue *Big Mama: The Willie Mae Thornton Story*, singer/actress Jackie Richardson wears no makeup, crams her hair underneath a shapeless dark bucket hat and strides out onstage in a drab V-necked sweater, pants and a pair of cowboy boots... and then she grabs the microphone and proudly sings out, "They call me Big Mama, I weigh 300 pounds!"—interjecting "Oh, yeah!" after every announcement of her weight as if to say to everyone in the audience, "Top that!" It's a bare-bones show (if that's the right way to describe a tribute to a performer as full-figured as Willie Mae Thornton): just a guitarist (the dapper Tim Williams) and a keyboardist (Ron Casat) backing up the irrepressible Richardson as she performs a dozen or so rousing musical numbers culled from various stages of Thornton's career, sketches in the story of the singer's life and provides a thumbnail history of the blues.

Audrei-Kairen, who wrote the show, doesn't have much use for frills, either. Unfortunately, this trait doesn't suit her as well as it did Thornton. I realize that it's the nature of these kinds of revues to skimp a little on the script and rely on the music to propel the show, but Kairen's writing is so lacking in texture and insight into Thornton's personality or the music that she devoted her life to that *Big Mama* never quite feels like a true play.

Indeed, there's so much music in this show that it seems a shame that Kairen wastes so much of her limited spoken-word time on tired, shopworn platitudes about how the blues are a way of dealing with the hard times and overly familiar blues anecdotes (like the one about the first time the Rolling Stones met Muddy Waters).

Alabammy bound

The show supposedly takes place during a Christmas Eve concert in the mid-'70s at a divey-looking joint called the "Club Alabam," but I doubt whether the patrons at any real-life blues bar would have had much patience for a singer who spend so much of her act explaining how the blues originated in the field hollers of the American South the way Kairen depicts Thornton as doing. (If Kairen really wanted to

establish Thornton's place in the blues tradition, why doesn't she have Richardson sing a song or two made famous by pioneering blueswomen like Ma Rainey or Memphis Minnie, who were huge influences on Thornton's style, instead of quickly mentioning their names and then moving on with barely a word of explanation as to what Thornton might have learned from listening to them?) As to whether the real Willie Mae Thornton was in the habit of turning "Sassy Mama" into an audience-participation number by inviting female patrons onto the stage to dance behind her while she sang... well, I have my doubts there, as well.

Kairen really hasn't shaped this material in a way so that it brings out her themes or builds to an emotional climax, but there are some interesting storytelling moments in the play here and there, some of which I assume she gleaned from talking to Thornton's family. (Kairen thanks Thornton's real-life sister in the program.) Probably the most memorable one occurs when Thornton recalls the travelling blues musicians who would show up at the farm when she was out in the field picking cotton, play a few songs and then hop the train to another town while she and her co-workers were left behind with nothing to face but another day of backbreaking labour. You can see how Thornton would come to regard blues singing as a way of escaping her troubles—not



Blues in the face: Jackie Richardson in *Big Mama*

just metaphorically but literally.

Sacred growls

And, as you'd expect, the music is a lot of fun (even though it's too bad more of an attempt wasn't made to individualize Williams and Casat as distinct character types so that Richardson could have a couple of strong foils to play off). Richardson's voice doesn't quite have the fierce, almost discordant growl that gave Thornton's singing much of its

urgency (she's more at home with jazzier numbers like the Gershwins' "Summertime"), but she throws herself into every song with an enthusiasm that's true to Thornton's spirit. *Big Mama* is being marketed as a theatre piece, but you may get more satisfaction out of it if you approach it purely as a fan of the music. ♦

Big Mama: The Willie Mae Thornton Story

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CHATEAU LOUIS HOTEL Vermillion Rm., 11227 Kingsway Ave., 944-8011. Art show in support of Western Guide Dog Foundation. FRI, Nov. 23, 7-9pm-SAT, Nov. 24, 5-9pm.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. **CHRISTMAS 2001: FEATURING Picasso.** Dec. 1-15. Opening reception SAT, Dec. 1, 2-4pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •**SETTING THE STAGE: THE CAST OF CHARACTERS:** The Group of Seven. Until Jan. 29, 2002. •**STAND BY YOUR MAN or ANNIE CRAWFORD HURN: MY LIFE WITH TOM THOMSON.** Until Jan. 29, 2002. •**MARC CHAGALL: THE WORLDS OF FANTASY AND FABLE.** Until Jan. 13. •**DREAMLAND:** New works by Wanda Koop, Medrie MacPhee, Shirley Witasalo. Until Jan. 13. •**COME TO THE TABLE.** Nov. 24-June 2002. •**KITCHEN CHRIS FLODBERG: LANDSCAPES AND OTHER ALLEGORIES.** Until Jan. 13. •**CHILDREN'S GALLERY FROM HEAD TO TOE.** Created by Lisa Murray. Until July 28, 2002. •**W.E.D.,** Nov. 28 (noon): Indulge yourself in Food and Art-Chagall's Table. •**Nov. 30 (7:30pm door):** After Dark •**Psychic Contortions** Presented by The Theatre. TIX \$20 @ EAG, TIX on the Square. •Admission \$5 adult; \$3 student; \$2 ages 6-12, kids under 6 free on THU after 4pm.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402. **A YEAR IN REVIEW:** A retrospective of 2001. Sharon Moore-Foster (steel sculpture); Ross Bradley Polaroid transfers; Surface Matters (textiles); Jeff Collins (paintings); Ron Figglesworth (pastels); Katrina Chaytor ceramics; Frank Haddock (drawings and paintings); Wayne Mackenzie and Janet Stein (gold and silver jewellery); Henry Flosser, John Morel and Doug Haslam (wood boxes). Until Dec. 22.

EXTENSION CENTRE GALLERY 2nd Fl., Extension Centre, 8303-112 St., 461-3434. Open Mon-Thu 8:30am-8pm; Fri-Sat 10am-4:30pm; Sat 9am-noon. Paddy O'Connell visual presentation for the 10th of Fine Arts. Until Nov. 28.

FINE ARTS GALLERY 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. •**John Bertrand, Masters of Fine Arts** Graduate show. •**ILLUMINATION:** Michael Syms, Masters of Design in Industrial Design Graduate show. Until Nov. 5.

FOUR DOOR 10308-81 Ave., 432-7535. •**Indian and Eskimo silver and** jewelry, pendants, earrings and bracelets. •**Shams:** Eskimo soapstone carvings. •**Art:** hunter, bears, walrus, seals and more. •**Art:** Kavi. Quil baskets by various

Mohawk artists. Until Nov. 30.

THE FRINGE GALLERY Bsm., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sunday. **WAVES IN THE SAND:** Poetic furniture by Agnieszka Matejko. Until Nov. 30. •Group show featuring paintings, sculptural objects and video presentation by Sidsel Naess Bradley, Doug Jamha, Neil Fiertel. Dec. 3-31.

FRONT GALLERY 12312 Jasper Ave., 488-2952. Landscape paintings by Hillary Prince. Until Nov. 30.

GALLERY 124 10240-124 St., 488-4575. Works by John and Glenda Beaver. Until Nov. 28.

GENERATIONS GALLERY 5411-51 St., Stony Plain. Jim Farr (woodturning) and Luis Salazar (mixed media). Until Dec. 3.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed 11am-4pm, Sat 12-4:30pm or by appointment. **FALL SHOW 2001:** Works by Caroline Harrington, D. Helen Mackie, Ruby J. Mah, Pierre Alechinsky, Mark Mullin, Phil Mann and others. Nov. 24-Dec. 8. Opening reception SAT, Nov. 24, 1-4pm.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. •**MIDAS:** The result of collecting and casting in aluminium various roadkill corpses. Castings by Susan Detwiler. Nov. 22-Dec. 22. Opening reception THU, Nov. 22, 7:30-10pm. •**FRONT ROOM •EVOLUTION:** Installation using self-portraits. Experimental works by Gabriela Rosende. Nov. 22-Dec. 22. Opening reception THU, Nov. 22, 7:30-10pm. SAT, Dec. 1, 12-4pm. Artist Trading Cards.

JOHNSON GALLERY 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Works by Joe Haire, Mary Pemberton, Elizabeth and Meta Ranger. Until Dec. 22.

JOHNSON GALLERY 11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Prints by TOTI, Wendy Risdale, Myles MacDonald. Pottery by Linda Nelson and Noburo Kubo. Until Dec. 22.

KOOLHAUS ARTSPACE 10820-82 Ave., 434-6100. Open Wed-Sat, noon-5:30 or by appointment. Specializing in artists prints, photography, and in the works of emerging artists. **SNAP@KOOLHAUS:** Group exhibition of 28 printmakers from the Society of Northern Alberta Print Artists. Until Dec. 22.

LATITUDE 53 10137-104 St., 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. **DAVID LORIVIÈRE-VICIOUS CIRCLES:** Recent work by David LaRivière. A series of images depicting the artist as artist/clown. Until Nov. 24. •**THE FINE ART OF SCHMOOZY:** Art auction, swinging drinks, fine foods and fashions. Fundraiser for Latitude 53. SAT, Dec. 1. TIX \$5 @ Latitude 53.

MCMULLEN GALLERY University Hospital, 8440-112 St., 407-7152. Open Mon-Fri 10am-8pm; Sat and Sun 1-8pm. **ARCTIC SURVIVAL: ANIMALS IN INUIT LIFE AND ART:** Inuit artists prints, sculpture and textiles. Until Jan. 20, 2002.

MILNER ART GALLERY Stanley Milner Library Main Fl. Lobby, Sir Winston Churchill Square. **IN THE MAGIC GARDEN OF THE DRAGON KING:** Carved and painted panels. Until Dec. 31.

NIGHT OF ARTISTS Arts Barns, 10330-84 Ave., 718-7635. Art auction, musical entertainment by the Debbie Boodram Trio, Triphoria, Paintings Daisies. SAT, Dec. 1, 7pm-1am. TIX \$20.

ORTONA GALLERY 9722-102 St., 439-6943. Open weekends noon-5pm. **THE BODY BOTANICAL:** Work by Marlena Wyman. Nov. 30-Dec. 16. Opening reception FRI, Nov. 30, 7:30pm.

PARIS MARKET 2nd Fl., 104 St., 104 Ave., 424-1401. **EVOLVE:** Jan Beringer and James Von Innerebner, functional art and fashion with sound and movement with

DJ's. SAT, Dec. 1, 7pm-12pm. \$2 @ door.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. **EMBODIED:** Works by Laara Cassells and Arlene Westen. Until Dec. 1. •**Founders Court,** St. Albert, 459-3679. THU 29 (7:15pm): Unveiling of *Saint Albert the Great*. WED, Nov. 28, 6-9pm: Accordion bookmaking techniques with Arlene Westen. \$25. Pre-register.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. **THE BIG ROAD TRIP-AND BEYOND:** Paintings by Wendy Wacko from a trip down the West coast of the United States into the southwestern deserts and from a trip to Baffin Island. Until Nov. 27. •**CHRISTMAS TREASURES:** Works by gallery artists including Katerina Mertikas. Dec. 1-24

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. **LOCOMOTIVE TORPOR:** Photogravures by David Morrish, Newfoundland print artist. Opening reception THU, Nov. 22, 8pm. Artist in attendance.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by Yardley Jones, Gregg Johnson and Jim Vest. Pottery by Noburo Kubo and Jackie Stenberg. Art glass available. Artists in the courtyard series continues every weekend.

STRATHCONA PLACE CENTRE 10831 University Ave., 433-5807. Open Mon-Fri 9am-4pm. **CHRISTMAS SHOW:** Featuring a group exhibition of various art works from last year's gallery exhibitors. Until Jan. 25. Open house WED, Dec. 5; viewing WED, Dec. 12, 6:30-8:30pm.

THE STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. **NEIGHBOURHOOD:** Paintings by Bruce Allen. Until Nov. 24.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Pastels, watercolours, acrylic and oil paintings, glass works, ceramics and sculptures by various artists. •**EDMONTON THROUGH THE ARTISTS EYES:** Landscapes, cityscapes in a variety of mediums. Featuring ceramics, glass works and clay sculptures. Nov. 26-Dec. 21.

UPSTAIRS GALLERY/GREAT BEAR FRAMING 2nd Fl., 11631-105 Ave., 452-8906. Open Mon-Sat 9-5pm. **THE RED AND GREEN SHOW:** Small art by a group of artists. Until Jan. 5.

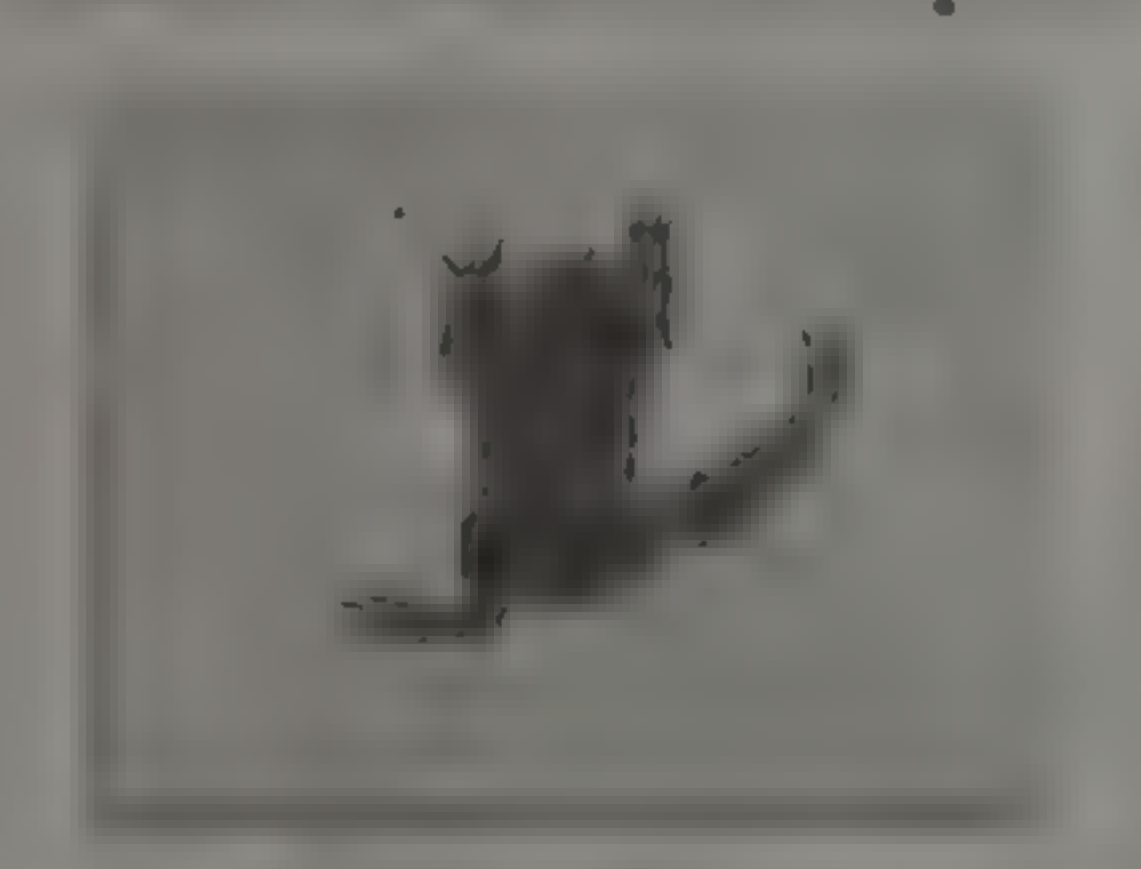
VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. Light boxes (backlit transparencies installed in aluminium boxes) by Wesley Anderson. Colour photographs of seed pods and flowers from the artist's garden. Until Nov. 28. •Christmas group show featuring recent works by gallery artists. Dec. 1-31.

VISUAL ARTS ALBERTA ASSOCIATION 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **TANGLED STAMEN:** Paintings by Eileen Raucher-Sutton. Until Dec. 28.

WALTERDALE PLAYHOUSE 10322-83 Ave., 458-3951, 458-0414. Art in the Lobby. **EXPRESSIONS:** Watercolour, acrylic and oil paintings by Elaine Tweedy, Hazel

SEE NEXT PAGE

david morrish:
locomotive torpor



nov. 22 - dec. 20, 2001
 reception: thurs., nov. 22, @ 8pm

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DISPLAYS/MUSEUMS

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. •SUN 2 (5-9pm): Luminaria, a candlelight event. Music, storytellers, hay rides and hot apple cider. \$6 adult, \$4 child, under 4 yrs free. TIX \$5.75 adult; \$4.50 senior; free to kids under 4.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-2910, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm. •Weekend Adventures, drop-in activities 1-4pm weekends and holidays. •Animals as Architects: Interactive display for all ages. •SUN 25 (1-4pm): Once upon a winter: Learn how local wildlife survive and thrive in the winter. •SUN 2 (1-4pm): Holiday treasures. TIX \$1.25 adult, \$1 youth/senior, \$.75 child, \$3.75 family.

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat, 10am-5pm; Sun, 1-5pm. **BEYOND THE WEB:** The mysterious world of spiders. Until Nov. 30. •**DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mine, watch live frogs, interact and play Predator-the foodchain game. Suggested donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. •**HIGH ARCTIC HOLIDAYS:** Nov. 23-Jan. 7. •**CHRISTMAS POTPOURRI:** Nov. 24-Dec. 23. •**KIDS ONLY CHRISTMAS STORE:** Dec. 1-2, 8-9, 11am-5pm; Dec. 3-5, 10-12, 5-8pm. TIX \$5 adult, \$4 senior/youth/student, \$2.50 kid, \$15 family.

ODYSSSIUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TRANSCANADA PIPELINES GALLERY:** SPACE PLACE: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, www.pma.edmonton.ab.ca, 453-9131. Open daily 9am-5pm. •**THE CHINESE EMPERORS' COLLECTION: QING DYNASTY:** Rare artifacts used by the Imperial Family and Imperial Court of the Qing Dynasty. Examples of garments, carved jade, silk embroidery and lacquer utensils. Until Jan. 4, 2002. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit.

•**TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. •**THE HABITAT GALLERY:** Climpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY:** •**BUG ROOM:** Live invertebrate display. Permanent. •**THE BIRD GALLERY:** Mounted birds. Permanent. •**SIXTIES:** Featuring Linda McCartney's *Sixties*, *Portrait of an Era*. Photographic exhibition of works by Linda McCartney. Until Jan 13. *Backstage and Behind the Scenes*. Photographs of the Beatles during their 1964 visit to North America. Until Apr. 1.

•**Alice's Restaurant (The Museum Café),** 488-7333. Open Mon-Thu 9am-8pm; Fri 9am-midnight (coffeehouse evenings); Sat-Sun 10am-4pm. TUE 27 (6:30-8:30pm): Trendy Tuesdays: Sixties Games Night: Flashback to the '60s "rec-room" games (play Toss-Across, Twister, and more). Price included with admission. FRI 30 (8pm-midnight): Evenings at Alice's Restaurant (The Museum Café). Beat poetry readings (retro-style music in a coffeehouse atmosphere). Price included with admission. •TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free kids 6 and under; \$30 family (2 adults and kids). TIX (until Apr. 1) weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free kids 6 and under; \$22.50 family (2 adults and kids).

REYNOLDS ALBERTA MUSEUM 2km

West of Wetaskiwin, Hwy 13, 361-1351. Open daily. •**THE SPIRIT OF THE MACHINE** A collection of vehicles, aircraft, tractors and industrial machines. A tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the rust" in the warehouse.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. TIX \$3 adult, \$2 senior/youth, \$8 family, kids 6 and under free.

VALLEY ZOO 13315 Buena Vista Rd 496-6911. Open daily (until Dec. 31) 9:30am-4pm •Every SUN (1-4pm): Expl. the zoo. TIX (until Dec. 31) \$2.50 child (2-12 yrs); \$4 adult; \$3.25 youth (13-17yrs)/senior; \$12.25 family.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm) Pre-school storytime. Until Dec. 13. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4 and up. Until Dec. 10. Pre-register. SAT 1 (2pm): Christmas ornaments, 3-12 yrs.

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St., 479-1999. •Every SAT (11am-1pm): Kids arts and crafts and recreation, all ages. Free. Pre-register. •Every SAT (2-4pm): XBR Breakdancing. Free. •Every SUN (2-4pm): Métis dance lessons, all ages. Free.

CASTLEDOWNS YMCA 11510-153 Ave 476-9622. Programs for kids aged 6-12 years. Floor hockey, cooking, running, computer and drama programs.

THE EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC) John Janzen Nature Centre, Fox Dr., Whitemud Dr., 436-0533, 433-9371. SAT 24 (1pm-3pm) Super Saturday Series, Grades 1-6. Stalking and tracking. Pre-register. \$4/child.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Saturday activities each month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March 2002.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally twos. Until Dec. 6. Pre-register. •Every TUE (10:15am and 2pm): Pre-school fun time, 3-5 yrs. Until Dec. 11. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. MON 26 (2pm): Author Vivien Bowers, 9-14 yrs. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every WED (1pm): Pre-school storytime, 3+ yrs. Until Dec. 12. Pre-register. •Every WED (2pm): Pre-school storytime, 4-5 yrs. Until Dec. 12. Pre-register. •Every TUE (10:15am): Time for Twos. Until Dec. 11. Pre-register. SAT 24 (2pm): Something on Saturday. Alibi: Science in a Crate program, 12+ yrs. Drop-in. MON 26 (10:30am): Author Vivien Bowers, 9-14 yrs Pre-register.

JOHN WALTER MUSEUM Kinsmen Park 10633-93 Ave., 496-4852. SUN 25: Soup series, warm up with homemade chicken soup. SUN 2 (1-4pm): Homemade Christmas ornaments.

LESSARD LIBRARY 6104-172 St., 496-1871. •Every TUE and WED (10am); THU (7pm): Pre-school storytime, 3-5 yrs. Until Dec. 13.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:15-10:45am): Now-That-I'm-Three storytime, 3 yrs. Until Dec. 11. Drop-in. •Every TUE (2-2:30pm): Pre-school storytime, 4-5 yrs. Until Dec. 11. Drop-in. •Every WED (10:30-10:50am): Time for twos. Until Dec. 5. Pre-register. SAT 24 (10:30am trading time; 10:30-11am program time): Junior Stamp Club: Winter wonderland.

MILL WOODS LIBRARY Mill Woods

SEE NEXT PAGE

Noel Coward. Charles is writing a mystery novel involving the supernatural. He and his new wife, Ruth invite the neighbourhood mystic, Madame Arcati, over for a little seance. Charles gets more than he bargained for when the ghost of his glamorous first wife Elvira shows up.

BORDERS OF PARADISE Timms Centre for the Arts, U of A Campus, 112 St., 87 Ave., 492-2495. Presented by Studio Theatre. Seven young people are celebrating one of the last days of their youth. Nov. 29-Dec. 8, 8pm. Dec. 6, 12:30pm matinee.

BRITISH INVASION Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By B. Roberts and Will Marks. This production pays tribute to the British contribution to the world of popular music. Until Feb. 10. TIX \$39-\$74.

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

THE CHRISTMAS CAPER OF CANDY CANE LANE Kaasa Theatre, 420-1757. Musical. By Kamilla Reid. Dec. 7-15, 7:30pm; matinees Sat and Sun 2pm. TIX \$15 @ TIX ON THE Square.

A CHRISTMAS CAROL The Citadel, MacLab Theatre, 426-4811. Adapted by Tom Wood. Based on the story by Charles Dickens. Nov. 24-Dec. 30, 7:30pm. TIX \$48.15-\$72.05. Pay-what-you-can Sun, Dec. 1.

THE CIDER HOUSE RULES Grant MacEwan, Jasper Place Capus, Theatre Lab, 10045-1056 St., 497-4470. Adapted by Peter Parnell from the novel by John Irving. The play follows the lives of Dr. Wilbur Larch, an obstetrician who runs the St. Cloud, Orphanage—and Homer Wells, an orphan who becomes his surrogate son and assistant. Until Nov. 24, 8pm. TIX \$10 adult, \$8 student/senior.

THE GARNEAU KID Varscona Theatre, 10329-83 Ave., 433-3399, ext. 3, 420-1757. By Ken Brown. Presented by Shadow Theatre. A boy's assumptions about the world are adjusted, twisted or rejected in order to integrate what he learns about the world. Nov. 22-Dec. 2. Tue-Sat 8pm; Sat-Sun 2pm. TIX \$15 adult, \$12 senior/student; Tue, Nov. 27 two-for-one; pay-what-you-can matinee Sat, Nov. 24 and Dec. 1. Tickets @ TIX on the Square.

GUYS AND DOLLS Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542, 451-8000. Broadway musical. Presented by the performers of St. Albert Children's Theatre. Set in New York City in the 1940s, the story of two gamblers and the high-rolling bet they have with each other. Nov. 23-Dec. 2. TIX \$13 adult, \$9 youth/senior.

HALFWAY HOUSE Catalyst Theatre, 8523-103 St., 420-6357. Workshop performance presented by Theatre Yes. By Trevor Schmidt inspired by Christina Rossetti's poem *The Goblin Market*. Nov. 29-Dec. 2, 8pm.

THE LAW AND THE ORDER Jubilation Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. The annual Policeman's Ball is an event where all of those parties involved in the justice system can get together and relax. But tragedy strikes. Until Jan. 27.

THE LEGEND OF THE DRAGON FLAGON Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. When a mysterious stranger brings a magic gift to the mysterious kingdom of Arborum everything turns into chaos. Until Jan. 26.

A MEDIEVAL FEAST The Celtic Hall, Goldome, 10104-32 Ave., 430-3663. Dinner theatre. An interactive event with music, theatre, Irish dancers and jugglers. Every second Friday.

RECLAIMED Timms Centre, Second Playing Space, U of A Campus, 112 St., 87 Ave., 492-2495. By Judy GeBauer. Presented by Abbedam Productions in association with Playscripts.com. Nov. 20-24, 8pm; Sat, Nov. 24 matinee 2pm.

REDEEMING GRACE Jagged Edge Lunchbox Theatre, 3rd Fl. Edmonton Centre, 10205-101 St., 463-4237, 420-1757. By Beverley Ann Ross and Alison Wells. A comedy with music. About misplaced values, hot prospects and the true meaning of Christmas. Until Dec. 15. Tue-Fri 12:10-1pm; Sat 8pm. TIX \$8 adult, \$7 senior @ TIX on the Square, @ door. Call 463-4237 before 11am the day of the show to order your lunch.

SOME ASSEMBLY REQUIRED Walderdale Playhouse, 10322-83 Ave., 439-2845. By Eugene Stickland. Nov. 28-Dec. 8.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

TONY 'N' TINA'S WEDDING Silver Slipper, Northlands Park, 451-8000. Comedy, interactive theatre. TIX Dec. 7, 8, 14, 21, 22, 6pm, \$65 @ TicketMaster, Dec 31, 7pm, \$85 @ TicketMaster.

If you still haven't seen the Citadel's production of Martin McDonagh's *The Beauty Queen of Leenane*, you might not have much of a reaction to this photo of Ron Pederson handing over an innocent-looking letter to Carolyn Heringington. But trust us: see this same moment performed on stage. If you can do (take a guess) from the photo, despair the photo was directed by David Storch, continues at the Rice Theatre until December 9.

ARTS WEEKLY

Continued from previous page

Anaka and Deborah Maron. Exhibit runs in conjunction with the theatre's production of *Some Assembly Required*. Nov. 28-Dec. 8, Tue-Sat 7-8pm; Sun 1-2pm.

WEST END GALLERY 12308 Jasper Ave., 488-4892. New paintings by Cree artist Allen Sapp. Until Nov. 22.

DANCE

EDMONTON HIGHLAND DANCING ASSOCIATION Bev Facey Community High School, 99 Colwill Boulevard, Sherwood Park. SAT 24 (9am-5pm): Highland dancing competition.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. MON 3 (7:30pm): *Midnight at the Oasis*. Student-teacher Middle Eastern dance recital. TIX \$12. All ages. \$6 performers only.

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Town Centre, 2331-66 St., 496-1818.
 •Every TUE (10:15-10:45am): Pre-school storytime, 3-5 yrs. Pre-register. Until Nov. 27.
 •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Pre-register. Until Nov. 28.
 SAT 24 (2pm): Monkey see, monkey do, 5+ yrs. Drop-in. SAT 1 (2pm): Passport to China, 5+ yrs.

PENNY MCKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos. Until Dec. 11.
 •Every WED (10:30am): Pre-school storytime, 3-5 yrs. Until Dec. 12. TUE 27 (10am): Author Vivien Bowers, 9-14yrs. Pre-register.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. SAT 24 (1-4pm): Art-Ventures: Funky fabric banners, 5-12 yrs. \$2/child. TUE 27 (1:30-2:30pm): Parent and Pre-schooler program: Yellow Day. \$5/child. Pre-register.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311.
 •Every TUE (10:30am) and WED (2pm): Storytime, 3-5 yrs. Until Dec. 18. Drop-in.
 •Every FRI (10:30am): Totally twos. •Every THU (7pm): Pyjama storytime for families. Until Dec. 20. Pre-register. •Every THU (10:30am): Fun for ones, 12-24 months. Pre-register. •Every FRI (10:30am): Totally twos. Until Nov. 30. Pre-register. SAT 24 (2pm): Silly Saturdays.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (10:15-10:45am): Family storytime. Until Dec. 12. Drop-in. •Every WED (2:15-2:45pm): TUE (10:15-10:45am): Pre-school storytime, 3-5 yrs. Drop-in. Until Dec. 12. •Every THU (10:15-10:45am): Baby lap-time, 12-24 months. Pre-register. Until Dec. 6. SAT 24 (10:11:30am): Junior Stamp Club: Winter wonderland.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Pre-register. SAT 24 (2pm): Perfectly pigs, 5-12 yrs. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •Every SAT (10am): Research Central, 9-12 yrs. Until Nov. 24. Pre-register. •Every SUN (2pm): Children's storytime, 2+ yrs. Until Dec. 9.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every FRI (10:30am): Time for twos. Until Dec. 14. Pre-register. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Dec. 11. Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every THU (10:30 and 11:15am): Time for twos. Until Dec. 13. •Every WED (10:30am and 2:30pm): Pre-school storytime, 3-5 yrs. Until Dec. 12. Pre-register.

LECTURES/MEETINGS

ARTHRITIS ASSOCIATION OF EDMONTON Glenrose Auditorium, 10230-111 Ave., 425-8792. TUE 27 (7:30pm): Free monthly information meeting. William Leung, pharmacist, will present information on recent drugs.

BISSELL CENTRE 96 St., 105A Ave., 423-9675. THU 22 (2pm): Homelessness Action Day. Premiere showing of *Life on the Street*.

CARAWAY ALTERNATIVE PROGRAM 462-2921. THU 22 (7-9pm): Emerging Self-Expression: Understanding Your Child's Art presented by the Caraway Alternative Program. Pre-register.

THE CENTRE FOR WELLNESS IN MOTION 459-3908. •Every 2nd and 4th WED (9-11am and 7-9pm): Drop-in clinic, \$10 for a 1/2hr. session of reflexology, reiki or other therapy. •Every 1st WED (6:30-8:30pm): Local reflexologists are invited to exchange info and techniques.

CITY HALL 437-6802. •Every Tues (7pm): Candlelight vigil for peace. Organized by Edmonton World Peace.

COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 736-3780, 951-2324, 439-0631. Learn Shamanic journeying. Meet your power animals and guides.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 474-6053. THU 29 (noon-1pm): Lunch Hour Talk: Roots and Belonging: The Canadian

Identity with Nigel Darbasie, Marty Chan and Anna Marie Sewell. Free.

GRANT MACEWAN COLLEGE 1-800-567-1570, www.casahome.org. THU 22-FRI 23: *Clean Air Forum*. For groups and individuals who want to help their communities understand and take action on health and environment issues in Alberta. Pre-register.

THE IMPROVISED NETWORK (T.I.N.) Second Fiddle Books, 10918-88 Ave., 988-8142. •Every MON (7:30pm): Gatherings/performance for the advancement of creative music.

KNOX METROPOLITAN CHURCH 83 Ave, 109 St., 436-494. TUE 27 (7:30pm): Introductory session on the G8 and human rights presented by Tom Keating. Free.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until Dec. 21. Drop-in.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (use west door of building), 426-4620. FRI 23 (6:45-8:30am): Speaker Constable Jordan presents *Internet Crime*. \$2. Everyone welcome. FRI 30 (6:45-8:30am): *Question and Answer Day*. \$2. Everyone welcome.

ST. PAUL'S UNITED CHURCH 11526-76 Ave., 435-1042, 414-1536. FRI 30 (6pm registration)-SAT 1 (8am-5pm): *Water: A Community Based Conference on Groundwater*. Speakers: Jamie Dunn, Dr. David Manz, Arlene Kwasniak. TIX \$25 adult, \$10 low income/student, \$7.50 half-day sessions. Discounts available for individuals who join Sombilla.

TOASTMASTERS 10451-170 St., 2nd Fl. Boardroom, 472-4911. •Every TUE (7-9pm): Communication, personal growth and leadership, weekly meetings.

UNIVERSITY OF ALBERTA •Humanities Centre, HC 4-29. FRI 23 (12pm): Nicholas Ruddick presents *Teaching Wilde's Fairy Tales: Aestheticism as Social Critique in 'The Happy Prince' and as Cultural Critique in 'The Nightingale and the Rose.'* •NC 5-20. FRI 23 (3:30-4:30pm): Test Drive: *Science Fiction and Literary Study: The Next Millennium*. •Lecture Theatre 1, 492-3258. MON 27-TUE 27 (3:30pm): Presentation on art, politics and religion. Gary Kelly speaks on *Embodying the Word: Joanna Southcott and Sun Ra*. •Business Building, Rm. 1-5. FRI 23 (7pm): *Hope in Nicaragua* presented by Mr. Juan Pablo Ponce Rios.

WASKAHEGAN TRAIL ASSOCIATION (WTA) Hawrelak Park, Picnic Shelter 1, 432-2666. SUN 25 (10am): Free guided hike, approx. 10 km hike or ski at Hawrelak Park. Bring lunch and beverage.

LITERARY EVENTS

BACKROOM VODKA BAR Upstairs, 10324-82 Ave., 490-1414. •Every TUE (7:30pm): Peace talks, poetry open stage with the Raving Poets Band. Recorded live. Until Dec. 4.

GREENWOODS BOOKSHOPPE 10355 Whyte Ave., 439-2005. THU 22 (7pm): Bill Richardson reading from his new novel, *Waiting for Gertrude*.

LAURIE GREENWOOD'S VOLUME II 12433-102 Ave., 488-2665. THU 22 (7:30pm): Four fiction writers share their new writing. Barb Howard reads from her new book *Whipstock*. Thomas Wharton, Todd Babiak and Shani Mootoo reading.

ORLANDO BOOKS Bloomsbury Room, 10123 Whyte Ave., 432-7633. THU 22 (7:30pm): Hiromi Goto reads from her new novel, *Kappa Child*. FRI 23 (7:30pm): Joint book launch and reading from two new books of poetry by E. D. Blodgett, author of the *Apostrophe Series*, among other books of poems and Christine Wiesenthal's first book of poems, *Instruments of Surrender*. SAT 24 (2pm): Joint book launch for two books for young adults written by Edmonton writers Lyle Weis and Gwen Molnar. FRI 30 (7:30pm): Reading by Vancouver writer Genni Gunn from her new novel, *Tracing Ins*.

STANLEY MILNER LIBRARY 7 Sir Winston Churchill Sq., 420-1757. FRI 23 (7:30 pm): T.A.L.E.S., Tellabration 2001. TIX \$5 @ TIX on the Square.

LIVE COMEDY

COMEDY FACTORY 3414 Calgary Tr. N., 469-4999. THU 22-SAT 24: MC, comedian

William Davis and the Factory Improv Players. THU 29-SAT 1: MC, comedian Leif Skyving and the Factory Improv Players.

SPECIAL EVENTS

THE ALBERTA UKRAINIAN COMMUNITY St. Basil's Cultural Centre, 10817-71 Ave, 414-1624. SAT 24: Hetman Awards Banquet. Proceeds go towards Ukrainian Canadian Congress-Alberta Provincial Council projects. TIX \$85.

CITY MARKET ON 97TH CHRISTMAS FAIR City Market on 97th, 10165-97 St., Jasper East Village. Open Tue-Fri (10am-5pm); Sat (7am-2pm). Christmas Craft Fair. Until Dec. 1.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. THU 29 (7pm): Gravity Works Extreme Sports Film Festival. TIX \$16.75. All ages.

THE MEN'S SHOW Northlands Agricom, 451-8000. FRI 23-SUN 25: Showcasing toys, style, sports, gadgets and stuff for men.

NORTHLANDS PARK Agricom Building, Hall B, 456-9400. FRI 23 (11am-9pm); SAT 24 (10am-6pm); SUN 25 (10am-5pm): Christmas art and craft market. TIX \$5 adult, \$3 senior/student, kids under 12 free.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Library Theatre, 433-2932. FRI 23 (7:30pm): Tellebration 2001: Storytelling for the whole family. Benefit for the Edmonton Artists Trust Fund. TIX \$5 @ door or from T.A.L.E.S.

WORKSHOPS

BRAHMA KUMARIS MEDITATION CENTRE 207, 10132-105 St., 425-1050. Learn the art of Raja Yoga meditation. Pre-register.

THE DANCE OF LIFE 9675-102A Ave., 425-6628. Every Thu (8-9:30pm): Free moving meditation. Pre-register.

EDMONTON SHAMBHALA CENTRE 207, 10110-124 St., 489-0707 (days), 465-2834 (evenings weekends). •Every FRI (7:30pm): Buddhist meditation class. Suggested donation \$10.

FORT EDMONTON PARK Whitemud, Fox Dr., 496-8787. SAT 24 (9am-5:30pm): Carpentry for women, level 1. \$85/session.

GRANT MACEWAN COLLEGE Jasper Place Campus, 10045-156 St. 497-4303. •Waltz and Mambo Level II workshop. Nov. 24. •Jive and Swing Level I and II workshops Dec. 8. •Arts-oriented trip to London, May 10-19, 2002. \$2295.

KITA NO TAIKO 431-0300. Japanese drumming workshops. Jan. 9, 14, 16 evenings; Jan. 13 day. \$35. Min. age 14.

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ROCKIE HOROSCOPE

BY ROCKIE GARDINER

♈ ARIES (Mar 20-Apr 19): Generally things lighten up during Sagittarius, a spirited fire sign like your own. But if your love life tanks when warm-hearted Venus turns as cold as last night's leftovers, don't launch a counterattack. Fights between friends are also a frequent by-product of the challenging square between Venus and your Mars ruler this weekend. Keep inflammatory discussions to a minimum and you might avoid a riot incited by Mars's merger with rebellious Uranus on Monday. Take extra care; you're currently travelling through an erratic energy field.

♉ TAURUS (Apr 20-May 20): The friction/frisson generated whenever horny Mars reaches out to your affectionate Venus ruler can be quite the turn-on. Add the square from erotic Uranus also tests the goddess' response, and this weekend may easily rate a 10 and an XXX. An abundance of action may be stressful, so if you don't feel particularly warm and fuzzy towards friends and family, if you harbour doubts and distrust because Venus is still in Scorpio or if you need to break free from ties that bind too tightly, lay the blame on the planets.

♊ GEMINI (May 21-June 20): Your love affair with high-tech toys could spin out of control as energetic Mars and electronic Uranus meet in future-oriented Aquarius on Monday. Keep this in mind if you're shopping for brand-new products or upgrading the old. Accidents tend to happen when these volatile planetary forces combine, so if you're pushing any envelopes, be more careful. Because your Mercury ruler enters enthusiastic Sagittarius on Monday, you might bite off more than you can chew and not be prepared for your start-up at the Gemini full moon next Friday.

♋ CANCER (June 21-July 22): The cosmic crunch caused by the planets of lust (Mars) and love (Venus) can put undue pressure on Crabs. It'll have you scurrying either for your house of pure sexual attraction or the house that rules romance and recreation. If you've been in this predicament before—this time of year, it's more than likely—you know that somehow serendipity resolves the dilemma of having to make choices and excuses. Give thanks that idiosyncratic Uranus is highlighting human foibles, so if you don't show up when and where you're expected, almost all will be forgiven.

♌ LEO (July 23-Aug 22): Lions are focused on homebase and the pleasure they get from lying around, eating, napping, grooming and occasionally getting up to stretch. There may be some dissension with a partner because of tense squares between male (Mars) and female (Venus) energies. However, if you adopt more of a *laissez-faire* attitude and try not to control a control freak, you'll get through whatever disturbance or ultimatum the impetuous Mars-Uranus meeting in your Aquarius marriage house creates. Scout's honour.

♍ VIRGO (Aug 23-Sept 22): Since you usually have one eye on health issues anyway, you shouldn't be taken unawares if breakthrough information comes hurtling at you this week. Perhaps the once-every-two-years merger of slash-and-burn Mars and state-of-the-art Uranus will herald a new methodology in the workplace. No matter how the conjunction manifests itself, there'll be plenty to talk about. You probably won't be involved personally, so if someone close, like a sibling or a neighbour, is in conflict with a co-worker, trainer or the vet, lend an ear, but otherwise stay out of it.

♎ LIBRA (Sept 23-Oct 22): Fussin' and fightin' with a family member this week? Not if you sidetrack the relative with the worst whine. While your gracious Venus ruler is still in your Scorpio money house, you might not mind placating the plaintiff with a little pelf. No Libra likes being railroaded, but given the storm about to be unleashed, consider taking the line of least resistance instead of a holier-than-thou stand. If you're in a sexier frame of mind, the attention you're being given and the powerful position you're in can be pretty exciting; nothing sweet and simple.

♏ SCORPIO (Oct 23-Nov 21): Power plays for the holiday? Push might actually come to shove as magnetic Venus in your sign attracts (or is bombarded by) the tantalizing combination of your sexy Mars co-ruler and rebellious Uranus. Anything wild and freaky can happen with this duo, so you might want to have an excuse handy in case you get caught up in circumstances beyond your control. Who controls whom is often the issue when planets in fixed signs—e.g., Scorpio and Aquarius—test each other's mettle over this memorable weekend.

♐ SAGITTARIUS (Nov 22-Dec 21): In all good faith, Centaurs can chose to be oblivious to the contests other signs are waging this weekend. There's no good reason (no aspects to your Jupiter ruler) to get involved in petty disputes or in discussions of cosmic proportions either. And while it might seem inhospitable, the placement of the planets suggest that you could go on a retreat in preparation for your birthday or take to your room with videos without catching any flak. Mercury is in your sign for only 19 days; use that time to learn about something that'll mean something in the coming year.

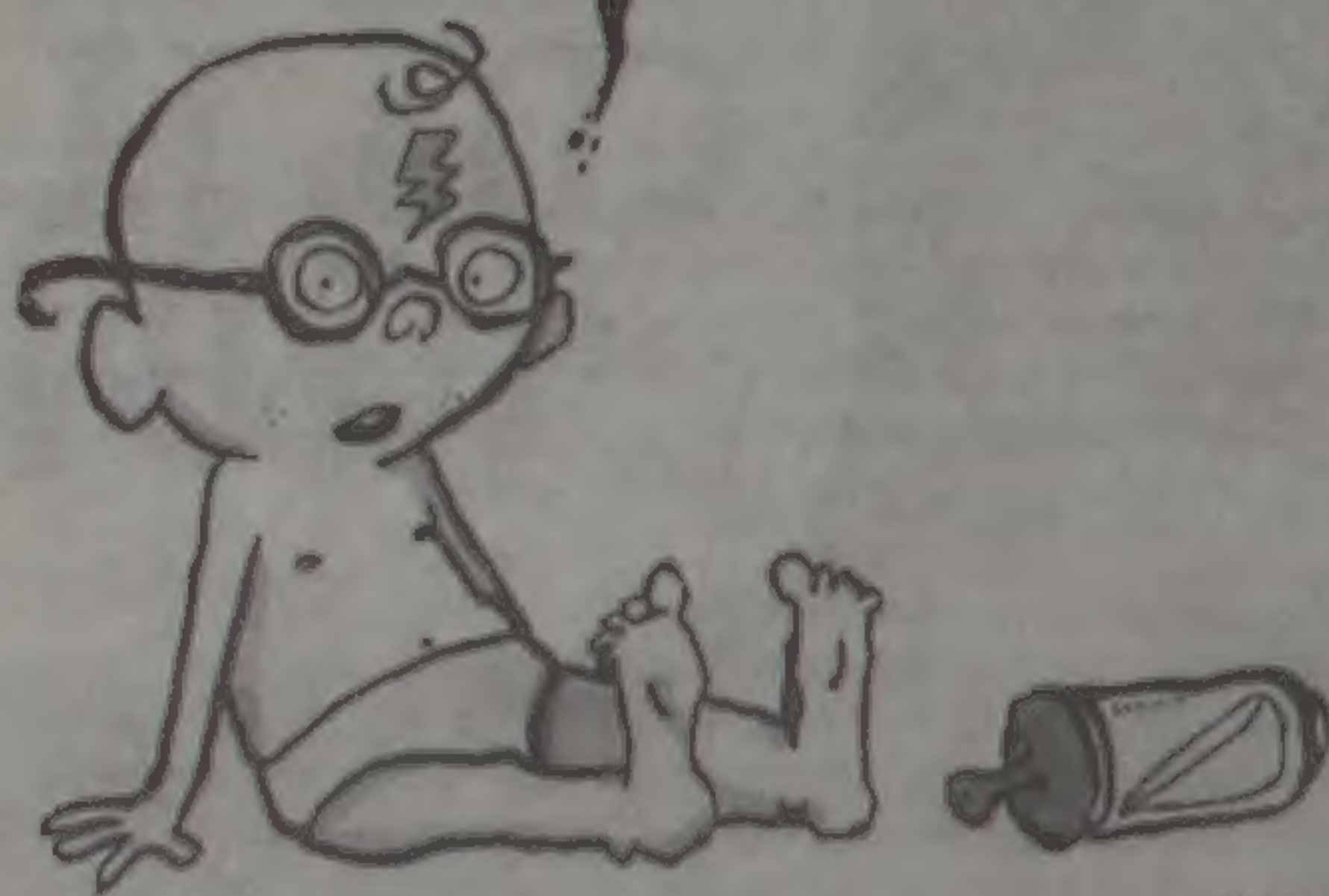
♑ CAPRICORN (Dec 22-Jan 20): Casual friends make their presence felt in more ways than simply dropping by for pot luck. Some may have designs on your charitable nature and your chequebook, others want to bring you up to speed with the latest gadgets. Beware of impulse buying because Mars and high-tech Uranus, a reckless combination, have taken over your Aquarius money house. Maybe they'll protect you from deals the buddies are pitching, maybe they'll encourage you to be fairly daring for a prudent Capricorn like yourself.

♒ AQUARIUS (Jan 21-Feb 18): After this week, the astrological spotlight you've been under finds another character to expose. So while this stellar attention is still focussing on what makes you such a fascinating individual and citizen of the world, milk the moment to the max. You're about to be seduced by an attractive offer from someone who is pretty, powerful or both. And because courageous Mars is conjuncting your Uranus ruler, you're likely to accept the challenge, no matter how dangerous or insane. You're also liable to come on like gangbusters and blow it.

♓ PISCES (Feb 19-Mar 19): By next Wednesday, when the sun is favouring your Neptune ruler, you'll be grateful for the friendship that emerges during this stressful holiday week. Although Pisces is not directly in the line of fire, just by being a woman, man or tranny, you're subject to the less-than-lovable vibes generated by the Venus-Mars square. This configuration of planetary energy generates a lot of friction as well as heat, so if you find yourself in a fight-and-fuck mode, that's the reason.

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Look for the Art of it, Edmonton's Art & Design in Public Places Program invites you to take a walking tour of 6 new artworks downtown. Start at the exhibit (Commerce Place, main floor beside ICON Hair). Enter to win prizes. Until Dec. 2, 1-5 daily, 12-8 Thu/Fri, closed Sun. For info 426-2122.

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Have you written a monologue or one person play? Do you like to get on stage to do stand-up comedy or sing? Sound & Fury Theatre is now accepting submissions for the **One's A Crowd Festival** (Jan. 2002). Call 435-8542 for info. **Deadline: Dec. 7.**

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Needed for **HUMANUS the CHIP...** any potato chips resembling parts of the human anatomy. Will pay up to \$1000 for chips bearing likeness to a foot, a vagina or a pancreas. Ph AJ 422-7867.

na1108

FIFTY3, the magazine of visual culture published by Latitude 53, is looking for writers. For more info call 423-5353 or mail fifty3@latitude53.org.

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Drummer needed for experimental metal project. Must be open minded. Call Jay 905-5781.

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Too country? What's that? Original singer/songwriter needs country music completion individuals/band. Call 486-0054.

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Neil Diamond tribute singer and drummer seek **guitar, bass and keyboard**. Call Ray 445-8540.

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Wanted: Experienced **guitar player with vocals** for '70s, '80s style rock. Call Dave 465-9799.

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Full time US/Canada touring act with 2 CDs currently looking for **keyboardist with vocals**. We tour. Call Sharron 780-486-2540.

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Need original song(s)? Give me your instrumentation, style and lyrical topics and I'll write you a tune. No charge. I keep the copyright. You keep the fame. Performing artist(s) only. 428-3493.

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Wanted **drummer** for established rock cover band. Must have own equipment and positive attitude. Ph 960-2096.

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Looking for a band! **Singer/songwriter seeking others** for original, heavy project. Infi: Tool, Incurs. Call Jay 466-8866, 447-1439.

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Experienced **vocalist is looking for Christmas/New Years gigs**. Will sing jazz and R&B. Please call Althea @ 488-4741.

na1108

Good bass player wanted for original alt. rock band with touring opportunity. 945-3935.

na1108

Local bands and musicians: The Edmonton Public Library wants to buy your CD. By adding your CD to the Library's collection, you can help to publicize your act to the music-buying public. Info contact Lloyd, lllike@epi.ca

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Singer wanted for established (six yrs.) contemporary a cappella group. Basses and female singers only. Call 489-0136 to set up audition.

na1101

Punk band Generica need a god damn bass player! with vocals. 432-1460.

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Alkaline Trio infl. guitarist/vocalist/songwriter looking to start dark emo/punk trio. **Need smokin' drummer**. Call Matt 444-2737.

na1101

Rock band looking for male vocalist. Ph 477-3708.

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MAMMOTH is seeking skilled, energetic, dedicated **guitarist**. Must be willing to go on the road, learn already written material. Infi: Fu Manchu, Kyuss and Clutch. Ph 988-0737 or 430-9332, www.mammothinc.com

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Guitarist wanted for rock covers/originals band. Part time. MUST have flexible schedule and MUST have transportation. Rick 796-3500 (local) or rick@kamokrew.com

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VW/10/01

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